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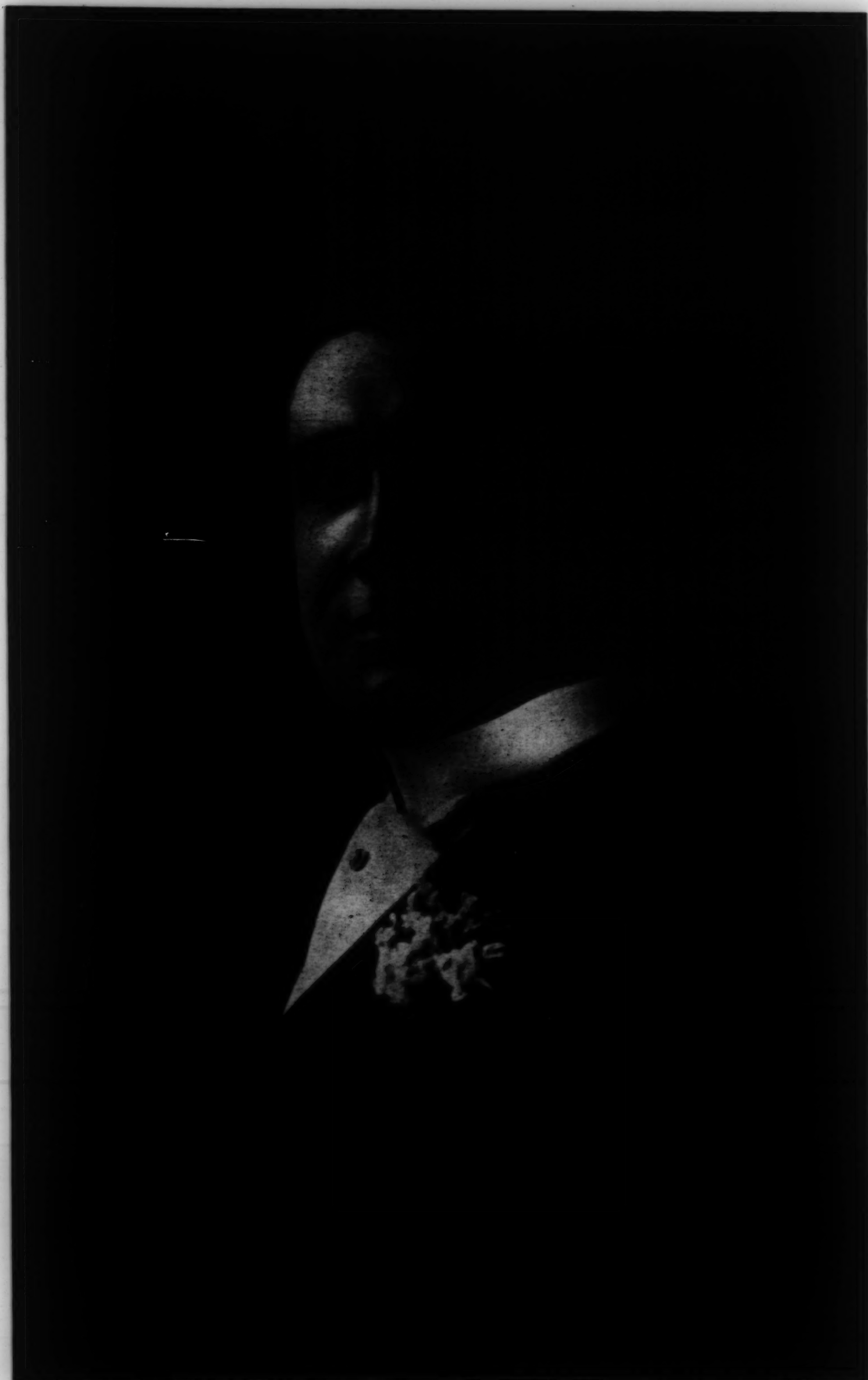


Photo Hefner, Los Angeles.

OLIVER MOROSCO.



## THE MATINEE GIRL



**D**IGBY BELL may be the governor and golf promoter of Sconset, but Alice Fisher is its spirit.

Brown as Minnehaha when she carried Hiawatha's blankets for him on their wedding journey, a line of demarcation at her elbow showing that while brown is her summer color white is her shade in Winter. Alice, with hair as brown as her face and her lithe arms, the brownness in crisp relief against the white linen of her gown and the green ribbon in her hair, met our dust encrusted vehicle at the gates of entry to the actors' playground by the sea. Alice Fisher was busy. Who ever saw her when she was not? She is one of the few women I know who can be busy without being fussy. She was on her way to the links. There was to be a match game. She had qualified the week before and she was as anxious and vibrant as on a first night. But she had time for a word and a cheery smile. When has she not? And while a red-banded woman with a martial air beckoned her to the fray Miss Fisher stopped to talk in her riotous, breathless fashion of the superlative joys of July and August in Sconset.

"Staying at Nantucket? Do you like it? Yes, I like it, but I like Sconset better." A cheer-radiating Alice Fisher smile and a sweep of the bright gray Alice Fisher eyes across the village by the sea. "It is so—it's Sconset. And I have to leave and go back to town for rehearsals on September first." The fast flying Alice Fisher frown. "Yes, yes, I'm coming," to the woman with the red bandeau. She sped down the dusty road, but turned to call back between her hollowed hands, trumpetwise, "Go to Sankaty Lodge. Be sure!" A whirling cloud of dust propelled by the inexhaustible Alice Fisher dynamo marked her course.

Sankaty Lodge is, after the hotels, perhaps the finest house in Sconset. Two-storied, gray, weatherbeaten, with wide verandas, it is like a giant seabird poised for rest upon the cliffs after vain struggle with the wind and waves. Its very supineness suggests rest. A hammock near the door invites one to slumber and forgetfulness, and lolling there one forgets that there is a Broadway burning in mid-August heat. Broadway, the capital of Theatrical America, is far away from this spot where the seabird house hangs over the cliffs that dip their bases forever in the Atlantic. Far indeed when player folk rise at seven and seek their beds at ten; when the leading woman allows her hair, that provokes critics to comparison with the sleek gloss of November nuts, to blow eastward, westward, skyward or earthward at its will, and the leading man forgets his stage stride and slouches merrily over the moors at a cross between a seadog's roll and a Nantucket Island farmer's amble; but near when they gather for a chat on a neighbor's piazza and talk of next season.

We talked of next season when Grace Livingston Furness bade us welcome to Sankaty Lodge. Miss Furness is fitting her play, Honor Bright, to Miss Fisher's personality, as the skin fits the wearer. Honor Bright is the name of a mine, and the heroine's fortunes are in several ways identified with it. She is an Eastern girl become wholesomely Westernized, and she does and is many things that are wholly pleasing. Not the least of these is the wearing of a broad-brimmed hat and a turned-down collar that will make Miss Fisher seem as thoroughly the spirit of the West as she is of Sconset.

One of these pictures is on the mantel in the big lounging room of Sankaty Lodge. Near it is the embossed sentiment of an old friend of hers, a litterateur who knew her in the school-girl days at Terre Haute.

"Love some one, in God's name, love some one, for this is the bread of the inner life, without which a part of you will starve and die, and though you feel you must be stern, even hard in your life of affairs, make for yourself at least a little corner of the world where you may unobscure yourself and be kind."

Sankaty Lodge in Sconset is one of these little corners. Sconset itself is such a little corner.

Where Nantucket Island thrusts its easternmost corner into the sea that which is a fisher's hamlet of a dozen native families in the Winter, and an actors' recuperative colony of fifteen hundred in the Summer, Sconset sits in brooding quiet under the glow of the sun or the mystery of the stars. At its feet rolls the surf, and at its back sleep the Nantucket moors. In the Summer the shingled cottages, brown or gray, are peopled by player folk. Harry Woodruff's quaint, square bungalow flings to the passerby the Hawaiian greeting, "Aloha," in white letters above the door. Mr. and Mrs. William H. Thompson (Isabel Irving) live picturesquely though informally in a cottage from which flies the American flag. Mr. and Mrs. George Fawcett (Percy Hawwell) are habitual cottagers, and their little daughter, Margaret Gilbert Fawcett, at their cottage "Rosemary," wrote and produced a play, whose cast was made up of the children of players resident in Sconset last week. Digby

Bell's cottage, and Robert Hilliard's and Bronson Howard's homes are fame-scented spots pointed out to pilgrims to the little Summer city, which everyone is too tired to call anything longer than Sconset.

At the foot of the cliffs are the bathhouses, individual ones which my lord who struts in a one-piece garment appallingly shrunken from its contact with the sea, or my lady who pays convention the concession of skirts, withal those skirts grow more and more abbreviated with frequent dryings as the season wanes, may delight to call their own, but which every visitor likens to houses built on the sand that may not last overnight.

On the edge of the silence and mystery of the gray green moors—a frontier post of society on the wilderness of solitude, is the clubhouse, where every true Sconseter plays golf, whether he can play golf or not. From a far corner of the links Alice Fisher's green ribbon-crowned head nodded to us in an ecstasy of energy, and she waved her golf stick. A queen of the open had waved her sceptre. It was the godspeed to the parting guest from the spirit of Sconset.

Was it an error of the typesetter's? The programmes stated in large type that Hattie Williams was presented in The Little Cherub, but Lord Sanctobury's four daughters it was who were ever present in the importation from London. Perhaps not one of the four young women could have held the stage long alone, but their conjunction proved once again the worn old adage, that in union is strength. Miss Mabel Hollins, who sang with some rather heavy coquetting at the boxes the song "Kiss Me," in The Earl and The Girl, was one of the quartette; Winona Winter, personable and magnetic, another; and a third was May Noudain. Grace Field, whose dearest friend says Miss Field's chief ambition is to be another such glum of fashion as Adele Ritchie, gambolled with the others, a little more materially it seemed to me. Three numbers these young women sang. "I Should So Love to Be a Boy" would have been a welcome novelty had there not been precisely the same sort of novelty in The School Girl, another importation, in which three comedians, who wanted to be children as much the daughters of Earl Sanctobury wanted to be boys, gambolled more lightly and with greater verisimilitude. Miss Hollins and Miss Winter were each permitted a specialty. In Miss Hollins' "Cupid's Rifle Range" the same heaviness of adipose tissue, or of spirits, or of both, that had made her solo "Kiss Me" a trifle soddy, were evident. A score of young women who have never been seen in New York except when they crossed it on their way to an endless circuit of one-night stands in New Jersey or New England, would have lifted the light some dance and song of the love god, armed with a modern rifle instead of his ancient bow, miles farther into the realms of grace and fancy than she. The best work of the quartette was that done by a single member of it, Winona Winter. She had that supremely desirable quality, made up of equal parts of art and magnetism, that draws the hearts of the audience as surely as its eyes to the players. When Winona Winter had given her clever imitation of a ventriloquist, had left the stage, had come back and said as ingenuously as a college freshman, "I don't know any more," everyone in the house said, whether it was her neighbor or herself, "I like that girl," and that is the hall mark of a hit.

The Earl of Sanctobury's daughters appeared oftener than the alleged star. They had better material for scoring in the piece than she. Those who had never seen, or had forgotten, Hattie Williams' naughtiness in Vivian's Papa, and her boyishness in The Rollicking Girl, waited for her to do something after her entrance, well groomed, pleasing, a brunette near beauty in an exquisite creation of green, with floating lace mantle and a plumed picture hat that would make a dead woman sit up in her coffin and gasp with admiration. But they were disappointed. Miss Williams sang two solos, and with James Blakely a duet, but only in the song that made Aune Jane retire to the ladies' room with her lavender salts. "Experience," was her work stamped with individuality. Miss Williams has admirable poise and an inexhaustible fund of suggestion of ulterior motives. There was not in her performance in The Little Cherub any starshine.

Miss Williams herself seemed conscious of this, for she took no curtain calls alone, insisting upon being flanked by James Blakely and Thomas Wise when she responded to the calls, which were more perfunctory than persistent. By all tokens Hattie Williams was not the star. Neither were the Earl of Sanctobury's daughters. Half the audience that sweltered through the premature opening went to hear pretty little Marie Dow's song, "The Doggie in Our Yard." The song was so clever that we were convinced that its writer has a brain as well as one of the loveliest faces coiled in the mist of beauty. Perhaps after all "The Doggie in Our Yard" filled the place of the missing star in The Little Cherub.

When James Garrett, the sixteen-year-old star, appears at the Hackett Theatre in The Little Stranger, Master Pincus will sit in a box with drawn curtains and peepholes, I am told, and study the alphabet of dramatic art.

At Sconset this Summer when they see two tall female figures striding the sand after a dip, the friends of the pair are reviving the story about Alice Fisher and Grace Livingston Furness's first and last milk bath.

They sent out for two brimming pails of that which cows yield up plentifully and otherwise, tossed it into the community boarding-house bathtub, and pulled toothpicks to see which should take the first plunge into the lactical fluid. Miss Fisher drew the unbroken pick and took the first bath, while Miss Furness warbled old Roman ditties outside the door to convey the saturnalian illusion. Then their posts were reversed, the actress singing while the authoress bathed. Dripping from their sybaritic lavings they hastened to their rooms, leaving the place of baths to their fellow boarders.

It was the old man grumbler of the institution who sought it next morning. First a snort, then an imprecation, followed his discovery.

"Mrs. Mullins!" he bawled to the landlady. "what fool's been making butter in the bath tub?"

THE MATINEE GIRL.

## ENGAGEMENTS.

Gus Vaughan, for Julius Steger's part in It Happened in Nordland.

Rena Vaughan, for It Happened in Nordland.

Charles Vaughan, for Melville B. Raymond's Jack Horner.

## MEN, WOMEN AND LANDLADIES.

Rose Eyttinge Tells of Some Strange Boarding-Houses She Has Encountered.

I once boarded with a Little Old Lady. She was a trifle less than five feet tall, and she weighed about eighty pounds, but that Little Old Lady's physical and moral courage would have done credit to the Duke of Marlborough, her strategic and diplomatic talents would have distinguished Bonaparte, and her dignity would have eclipsed that of the Duke of Wellington. Her boarding-house was distinctly of the better sort, her house and its inmates taking their tone and regulating their conduct, as is generally the case, from its head. The Little Old Lady's diminutive proportions made it necessary for her to use a chair of greater height than those ordinarily in use; she used one of greater length of legs, and when, seated in this chair, always attired with great care and exquisite neatness, she was carving for her guests and watching with eagle eye the servant to make sure that she discharged her duties of passing around the vegetables, etc., not only with neatness and dispatch, but with rigid impartiality, she was a study!

Now, among her guests were a Mr. and Mrs. Wild. They were English by birth, exiled to this country by force of circumstances. They hated everything and everybody in it, most especially the American boarding-house and the "person" who kept it. This hatred took on a more strictly personal and implacable character between the two ladies. Never could be heard or imagined more cold, bitter, biting accents than those in which Mrs. Wild, returning her plate, remarked, collectively and impersonally, that "Really, she could not eat such stuff!" Nor could be imagined anything more placidly high-bred than the air with which our minute hostess, having replaced the "stuff" with another portion, would express the hope that Mrs. Wild would find that more to her taste. But the really momentous crisis of the feud between these two rival queens was reached on an occasion when Mr. Wild, being absent for several days, his spouse deducted from the week's board, when she proffered it to our hostess, such portion as she thought an equivalent for his absence. This proposition was promptly and perfunctorily declined by our hostess. Then occurred a dialogue, something like this:

Mrs. W. (in accents vibrating with rage): "But, Madame, my 'usband is not 'ere! 'E heats nothing. Why should 'e pay for what 'e does not 'ave?"

Hostess: "I have nothing whatever to do with the state of your husband's appetite. He contracted for those meals: the meals are served for him."

Mrs. W.: "But 'e is habesent! 'Ow can 'e heat those meals when 'e is not 'ere, and why should 'e pay for what 'e does not 'ave?"

And so on indefinitely. When it is recalled that Mrs. Wild would have turned the scale at two hundred and fifty pounds, and my little hostess weighed a scant eighty, it would not have seemed to have been a fair verbal contest. While the introduction or elimination of the aspirate gave force and vigor to the side of the heavyweight, the slight figure and alert emphasis of the featherweight gave great piquancy to her side of the argument.

Featherweight won, and that would have seemed to have ended the matter. Not so. Mrs. Wild appeared at dinner that evening, evidently prepared to do battle for "England, home and dinner." After being herself served she said, in clear, incisive accents, "And now you will 'elp Mr. Wild, hif you please."

A pause, a sort of indrawing of the breath on the part of the silent but deeply interested onlookers. But our tiny hostess was fully equal to the occasion. With placid manner and unruffled countenance she carved for Mr. Wild, whose good spouse then proceeded to pile on various and diverse plates and dishes portions of everything on the table, not even omitting the condiments or the dessert or fruit or coffee. After dining copiously herself she would convey upstairs to her rooms these provisions. This programme was repeated at every meal during the several days of her husband's absence. What disposition she ever made of this supply of food, or what was the state of her room, during this siege deponent saith not, because deponent does not know, deponent being merely "a Looker-on in Vienna."

I remember another boarding-house where I did not live, but where I was an inmate. As, in the words of the poet, "all are not men that wear the human form," so all women who keep boarding-houses are not hostesses. Many are merely landladies. I once knew a very brilliant man who used to pronounce this dictum: "The world is divided into three classes—men, women and landladies." This particular person whom I now have in mind was emphatically a landlady. She had at command two voices: one soft, insinuating, that would become almost a coo on certain occasions, as when she was showing her rooms to a possible tenant, or postponing the payment of her rent when the agents called for it. But when she was replying to a delinquent boarder asking for time, or rebuking a servant for some neglected duty or a breaking or an absence after 10 p.m., it assumed the gruff growl, gradually rising to a roar, of the captain of a pirate brig refusing quarter to prisoners of war. This landlady had a cast in her eye, and this misfortune seemed to be—how shall I explain the phenomenon?—affected by her view of the market quotations. If one of her victims—i.e., boarders—asked for more sugar her off-eye—shall we call it?—seemed to be trying to scud itself in the side of her nose, and, as she passed the sugar bowl—she always kept the milk and sugar in custody on a tray in front of her—she would say, with a deep sigh, that "sugar had ris, gone up, a cent a pound." When, after much tribulation, the sugar reached one, it was only the sort called granulated—a sort of sweetened compound of sand and marble dust. My! oh, my! how I do dislike granulated sugar!

This landlady had a parlor boarder—not that he occupied the parlor; per contra, he occupied a small room under the eaves, whence issued frequently the fumes of a strong pipe and something that was suspiciously like "Hot Scotch." When these odors were most pervasive the landlady was conspicuous by her absence. The parlor boarder presided at one end of the table, as the landlady presided at the other. There he carved. Damaged eyes seemed to be the bond which united these two persons, for the parlor boarder had but one eye, the absent member being supplemented by an eye of glass. Whether or no this visual inequality were the cause, certain it is that his favors were most unequally distributed. This was peculiarly and painfully the case when chickens were served. These fowls seemed to be of a unique breed and to be constructed without breasts or side-bones, and to be largely composed of necks and legs.

The luncheons which were served in this

WILL T. BURDETTE.



Will T. Burdette, a characteristic portrait of whom appears above, is one of the younger set of actors coming out of the South, whose popularity of personality no less than his ability in the mimetic art has endeared him to a large clientele in his native section. By nature and inheritance Mr. Burdette is an actor of fine expression and eloquence. His father, who was a first cousin, by the way, of the well-known platform entertainer and pulpit orator, "Bob" Burdette, was known as one of the most eloquent orators of his day in a section where eloquence is at its best, and the son has taken from him the earnestness and sincerity of expression that are the orator's chief attraction. Adopting the stage career as his own early in life, the younger Burdette has played a round of parts calculated to give him the best sort of experience, and the consequence is he has come to be an actor of grace and finish at the age when most men are beginning to take their first important parts. For the past four years he has starred through the South in a repertory of parts that have served to develop his strong talent as the illustrator of romantic heroic characters. Not satisfied, however, with the best of the schooling to be gained in that field, and desiring to secure a metropolitan experience, Mr. Burdette has joined the forces of Manager Jules Murry, and will be seen this year in support of Creston Clarke. He will have an attractive part in Mr. Clarke's new play, The Ragged Messenger, and his friends confidently look forward to a future for him in which still greater success than he has achieved in the past will be his.

establishment were the most depressing, dread-inspiring ceremonies! No man ever appeared at one of them, and when once they were seen, much less partaken of, it was small wonder that the poor women to whom they were served longed for the privilege of swinging into a hostelry and regaling themselves on a pint of beer (five cents!) and a free lunch. I wonder if an investigation of the matter might not prove that the luncheon served in the ordinary boarding-house by the ordinary landlady is an important factor in inducing many women to advocate female suffrage.

ROSE EYTINGE.

## QUES.

Madame Lydia M. Von Finkelstein Mountford is concluding her tour through the English provinces. Her series of recitals in London proved so successful that after a brief tour through Canada and the United States she will return to the English metropolis. Madame Mountford will return to New York about Sept. 10 and open her season in Canada early in October.

Doris Keane has been engaged for the role of Rachel in The Hypocrites.

Immediately following the announcements that contracts had been signed between Sweeney, Shipman and Company and the Kirke La Shelle estate for the rights to Beside the Bonnie Briar Bush, A. J. Small offered to book the company over his entire circuit, including a week at the Grand Opera House in Toronto.

Anna Day began rehearsals of When Knighthood Was in Flower at the Murray Hill Lyceum yesterday. The opening performance will be given at Fitchburg, Mass., on Labor Day.

Monica Lee has been re-engaged to play Jennie Peppercorn in Texas.

Kate Meek has been engaged to support Henrietta Crossman in All-of-a-Sudden Peggy.

Victor Morley has been engaged for the juvenile role in The Spring Chicken.

Adelaide Keim will play the principal woman's part in The Prince of India.

Rehearsals for The Greater Love began at the Madison Square Theatre last week. Aubrey Boucicault and Grace Reals will have the principal roles. The play will open at the Lyceum Theatre, Buffalo, on Sept. 3.

The Bijou Theatre will open on Sept. 1 instead of Sept. 3, with David Warfield in The Music Master.

Toddies is the title given to the French play, Tripplepatte, which is to open at the Duke of York's Theatre, London, on Sept. 1. It will be produced in New York later.

Madame Caro Roma is preparing the music for the production of Carolina. She is now at work on the orchestration.

My Wife's Family, under the management of W. McGowan, has played a season of fifty-two weeks without losing a night. It opened at Napoleon, Ohio, on Aug. 19, 1905, and played at Waukegan, Wis., on Aug. 19, 1906, beginning a second season. The Southern company will open at Galesburg, Ill., on Sept. 1.

William J. Kelly accepted last week through Bellows and Gregory a very flattering offer to be stock star at Ellitch's Gardens, Denver, opening on Aug. 26 and to continue for four weeks. On his return to New York he expects to locate with his own company in an uptown theatre, which will then be ready for him.























## AT THE THEATRES

To be reviewed next week:

THE TWO MR. WEATHERS, Madison Square  
THE POWER OF MONEY, American  
RULED OFF THE TUN, Fourteenth Street  
THE TOURISTS, Majestic

## Manhattan—The Kreutzer Sonata.

Drama in four acts by Jacob Gordin. "Translated by Samuel Schiffman and adapted to the English stage by Lena R. Smith and Mrs. Vance Thompson."

Raphael Friedlander..... George Sumner  
Eva..... Eleanor Carey  
Hattie..... Blanche Walsh  
Celia..... Helen Ware  
Ephraim Fiddler..... William Travers  
Bella..... Jessie Ralph  
Gregoire..... Alexander von Mitsel  
Nathaniel..... Laura Linden  
Albert, Hattie's son..... Richard Stoney  
Neva..... Benish Thompson  
Shabshay..... David Wright

A literal translation of Jacob Gordin's drama, "The Kreutzer Sonata," was represented at the Manhattan Theatre for the first time in English in New York on Monday evening, Aug. 13. Although the right to this play in English is claimed by Spachner and Kemper, who have transferred that right to Harrison Grey Place for the use in English of Bertha Kallach, who originally acted in it in Yiddish, and for whom it was written, Wagenhals and Kemper several months ago announced that they proposed to present it late in the season at the Astor Theatre. Mr. Place for some time has had an elaborate production of "The Kreutzer Sonata" in preparation, and announced it for the Lyric Theatre on Sept. 10; whereupon Wagenhals and Kemper on Friday, Aug. 10, announced that they would put the play on at the Manhattan Theatre on the following Monday, and with William A. Brady's assistance as manager of the Manhattan this was done.

This hurried representation of the play, taken with the character of its rendering in English, this version perpetuating certain crudities of dramatic construction as well as retaining equivalents for many matters which, tolerated or acceptable as they may be when set before the audiences for whom the play was originally written, should be toned and modified for an English-speaking audience—and the manner of some of its acting might easily imply nothing like prejudice against the drama as a work; yet with all its crudities and gauderies as represented, and lacking in some of the most vital of its characterizations as it did, the play in its essentials proved to be unusually effective, and in one really interested in the theatre must have inspired a keen desire to witness it in better circumstances, suitably adapted to English, pictured with careful regard for its place, and acted with integrity to its chief character, that of the erring elder daughter; for, rightly interpreted, this character gives reason for many things that otherwise would tend to quicken erroneous judgment as to the Gordin drama.

The Kreutzer Sonata has enjoyed a long and pronounced popularity among Yiddish theatregoers, and has achieved many performances in the city of the habit of the Yiddish theatre and public for quick and frequent change in plays. Its representation in Yiddish was reviewed in THE MIRROR on Feb. 1, 1902, when its story was given; and presentations of the current version of it by Wagenhals and Kemper—then claimed to be illegal—in Chicago and elsewhere in 1904 were recorded in this journal, whose readers thus must in a measure be familiar with its story. To relate briefly, however, The Kreutzer Sonata concerns the family of Raphael Friedlander, a rich Jewish contractor, who through shame for the disgrace of his elder daughter emigrates to America, where he first sends this daughter, after having bribed a shallow, vain, and unprincipled young musician to marry her in full knowledge of all the facts. This daughter had loved a Russian officer, who had wished to marry her and would have done so but for the unyielding opposition of his family. In despair he kills himself; but the young woman had yielded all to him, for whom she even would have changed her religion, and her plight, with the anger and shame of her father, impel her to consent to marry the musician, the latter having proposed. The musician, whose want of principle is shown in everything he does, marries the young woman and comes to New York, where, with the aid of the money Friedlander had given him he establishes himself as a teacher. The young wife has a son—the fruit of her unfortunate attachment—and through this innocent victim of circumstance the husband tortures his wife and adds to the misery that insistence upon her error by members of her family and others in the secret causes. A younger sister, wayward and impulsively perverse, caps the climax by entangling the weak husband; and, moved by her own increasing miseries and the misfortune of her father and others of the family, the wife verges upon insanity until finally, goaded by the brazen wickedness affecting her so nearly, she kills both husband and sister. This tragic climax is reached through a drama rich in incidental characters and abounding in comedy related to the minor figures and the subordinate part of the story. There are in the play scenes of pathos as well as moments of power related to its chief topic; and while its atmosphere is in a manner strange to the English-speaking stage and its construction is often crude and amateurish, it still types humanity in certain phases with an integrity that cannot be questioned.

Mrs. Walsh does not for a moment suggest the chief character in appearance, and while she meets some of the dramatic moments of the play with a certain theatrical effectiveness she never seems to realize the possibilities of her role mentally. She suggests too strongly the artificialities of acting according to the conventional possibilities of certain hardon characters with which she has been identified; and if the part she is called upon to act in this play is unlike anything it is unlike the Sardon manner. The very essence of the character here, as it relates to environment, influence and impulse, she fails to grasp. That is the effect of bitter and harassing surroundings that finally bring a violent paroxysm of insanity which in the latter part of a play should at moments be indicated. This harassed woman—naturally noble-minded, ingenious and amiable—kills under an insane impulse having roots deeply set. Mrs. Walsh kills as though in an access of sudden rage at a condition just disclosed.

There is a fine field for character delineation in the part of Raphael Friedlander, the father, a Jew whose force has lifted him to success in his native land; whose dignity is profound; whose pride of race and religion enhance his sense of family honor; whose humanity strips him of his possessions; while his love for his favorite daughter is so strong that he has to cloak it under a rasping austerity. George Sumner develops something of this character, but leaves much to the imagination. The wife of Friedlander is a woman whose vain and frivolous character indicates that of her second daughter, and this part is played with merely ordinary effect by Eleanor Carey. Helen Ware, who assumes the part of Celia, the younger daughter, gives the most veritable and satisfying performance in the play. Alexander von Mitsel assumes the part of Gregoire, the young husband. He illustrates but the superficial characteristics of the role, and too often disturbs the natural progress of the drama to illustrate an equally superficial knowledge of the plot. Much comic relief should be afforded by the characters of the father and mother of Gregoire, who are low persons projected into a prominence and ease strange to them. William Travers, who plays this father, evidently has studied the comedians who have in Yiddish been seen in the part, and he at least outlines the possibilities of the role as the mother in appearance and costume suggests her part, while not fully realizing it in action. Friedlander has a son, Samuel, who is a good-natured good-for-nothing, with a habit of verbal exaggeration. Mr. Woodward makes an

attempt to look this part, and acts it indifferently. There is in the Friedlander family a faithful nurse and servant, called here Natcha, a Russian woman and a Christian. Laura Linden, at first unconvincing in role, gives a good quality of verity. The child, Albert, is capably played by Master Richard Stoney.

As suggested, there are lines and incidents in the play in its original form that tend to give offense when rendered baldly in English, as they are rendered in this version. As to this fact, the differing habits and customs of the differing sorts of persons that may see the play in Yiddish and in English must be considered. In this performance there is little or no modification of matters but incidentally essential that may be distasteful in English—episodes that a proper degree of shame would render unobjectionable without detracting at all from the strength and development of the story.

There are four scenes in The Kreutzer Sonata: The first in the Friedlander home in Kremenchug, Russia; the second in Gregoire's combined studio and dwelling place in New York; the third in a typical farmhouse in New England; and the fourth in the "conservatory of music" of Gregoire's father on the lower East Side. In this production there is little that is characteristic in any of these local color and atmosphere being practically lacking in play of such folk types their material environment should be more than suggested.

## Fourteenth Street—A Child of the Regiment.

Military drama, in four acts, by Charles E. Blaney. Produced Aug. 13.

Tom Hadley..... William D. Corbett  
Colonel Scott Meredith..... Tom Burroughs  
John West..... W. A. Tully  
Captain William Woodworth..... Neil Barrett  
Captain Prothman..... John Traver  
Lieutenant Richard Little..... George O. Brown  
Bill Holcomb..... Forrest Ludlow  
Henry Dillon..... Thomas A. Fendall  
Shon McGuire..... John D. Rockefeller  
Dagmar..... Henry Sumner  
Alice Atkins..... Laura Linden  
Della Atkins..... Pearl Havin  
Sue West..... Beth Kaufman  
The Little Major..... Vivian Prescott

The idea of a regimental child, or a child of the regiment, is a "far cry" from anything original, yet the same old conception, melodramatic as to speak, has proved very serviceable as a skillfully adapted and staged by Charles E. Blaney, whose power for discovering the popular note with audiences of a certain class seems to fall little short of divination. Moreover, it seems as if Mr. Blaney had successfully broken an ancient tradition; he has written a melodrama without a villain, and the applauding audience has scarcely noted the absence of their pet abomination. The good left by eliminating the villain has been plugged with a lapse of memory; or, more accurately, with the failure of a war scarred veteran to appreciate the fact that he has himself committed murder. How any man could grapple with an antagonist so ferociously as to strangle him to death and yet, shortly afterward, finding that antagonist dead, should honestly believe another man guilty of the crime is a mystery; a mystery of the useful kind that melodrama depends upon and never attempts to solve. However unreal the essence of the plot may thus become, its practical success is thoroughly genuine; and that is what counts at Fourteenth Street, well as at Forty-second.

Little Major, the child of the Regiment, is an orphan, and that was fortunate, as she would undoubtedly have brought any loving mother to an untimely grave. She was a good girl, courageous and all that, but she had certain boisterous habits and an independence almost as dangerous as her affection for Tom Hadley, the regimental gambler. The gambler without any doubt, the gambler in the here and "over there" is the first act, at the earnest solicitation of the colonel's daughter, of whom he is hopelessly enamored. The regiment is quartered at Fort Lookout, which is somewhere far away from anywhere else and in the heart of the Indian country. Captain Prothman, the English cavalry, is on loan with \$50,000, which he intends to invest in horses for the home government. William Woodworth, who is also a captain and paymaster of the American regiment, forgets to lock the money in the safe, having his attention distracted by the entrance of the colonel's daughter, Alice Meredith, to whom he has the honor of being betrothed. The colonel discovers that the money has not been properly secured and starts to take it out of the safe in order to "teach the young man a lesson." About that time the Englishman's secretary, Henry Dillon, puts in an appearance, fails to see the point of the colonel's action, accuses him of robbery and grapples with him. The colonel does not lose his head, but rather, as the gambler does his, in the combat and strangles him. Leaving as his opponent topples to the floor, Meredith does not appreciate the full extent of his victory. Enter the gambler, who has just reformed. He has seen enough of what has transpired to comprehend the situation. When the rest of the company crowd onto the stage, the heroic Hadley takes the blame upon himself rather than let any stain come to the name of the woman he loves, for, as has been explained, he also has a penchant in the direction of his commander's offspring. At the end of the act Hadley escapes from the room in which he has been confined; the two or three chance shots taken at him fail to injure him in the least. The second scene is in the kitchen of John West's ranch. Though the said West is described on the programme as a "rough diamond," he does not come from Arizona and is that most exceptional of creatures—an honest horse dealer. The family is at breakfast and the Englishman is being shown into the back of the ranch life upon the stage. 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strongest! On Dangerous Ground, in spite of the Chinese element and chaos, is not at all a Chinese element. In fact, the Chinese element is so much to the credit of the play that it has never been "stunning," and concluding that some information can be more beneficially obtained without experience. After the fall of the final curtain it is safe to say she never again went exploring in Oriental Music Hall, owned by gentlemen of Chang Wah's nefarious propensities. When the hero delivered a tirade against the Chinese population the audience of the audience was unmistakably spontaneous and sincere.

The Dangerous Ground in question is the soil of San Francisco's Chinatown—or, rather, the Chinatown that formerly existed in the vicinity of the Golden Gate. Lillian Westover is the heroine of unblemished name and morals; Kate Westover, Lillian's sister, also interested in slumming, has a slight affection for the world here. Freddy Phipps, who turns out to be very much "the real thing." In the second act Lillian is lured to Chang Wah's Music Hall by his female accomplice, Hester Galloway. Just after Freddy has succeeded in getting Kate out of the way. Pretty much the whole team is on the stage. On the miniature stage of the Music Hall, when the light comes, Miss Lillian kneels down the formidable "Chink" with a music stand. However, when the curtain rises for the third act, two Chinese coolies are carrying Miss Westover, unconscious, to the inner chamber of Chang's apartment. Tom Westover, her brother, comes to search for her, accompanied by a police sergeant, who treacherously accepts a bribe and declares that nobody is in the inner room. The Chinaman, alone with Lillian—she has summarily ordered his loving girl slave out of the place—becomes importunate. Miss Westover defends herself with a Chinese sword which she takes from the wall; but there is another sword, and upon that the "Chink" himself seizes. The girl and the Chinaman make an agreement; she is to marry him if he dismisses her; he is to set her free if she so much as scratches him. About the time Lillian is dismissed Freddy appears, having been let down the chimney by his comrades on the roof. Freddy ties Chang with the rope and signals to haul him up the chimney. The Chinaman is seen to ascend kicking and apparently struggling to death. In the fourth act, on the roof, Chang barely escapes death at the hands of Lawrence Cadmore, a hired male assistant. Cadmore is disgusted with the Chinaman for not immediately squaring accounts, and is also somewhat ashamed of his own part in the plot. Fire suddenly breaks out. The "Chink" seemingly plunges down to certain death; one of the assembled heroes carries Lillian in his arms from the roof stage right to the roof stage left, walking on what is supposed to be a plank, but is but a board. In the last act Hester Galloway and Chang Wah, both disguised in automobile paraphernalia, make one final attempt to abduct Lillian Westover. Foiled again! Tom, having recovered, is in the house, where he can't be dying in the hospital, as the inventive Hester asserts. Before this the ex-villain Cadmore has entered the scene, and is now a somewhat exciting if he only once gets his grip fastened on Mr. Wah. After the Westover girls have endowed their respective suitors with eternal happiness Cadmore and the Chinaman have their innings in short order; perhaps "shot" order would be more exact. Cadmore shoots the Chinaman and the Chinaman reciprocates in kind. Both simultaneously render up the ghost. The audience was too mightily pleased with this solution of a black, black riddle to note the words of fond adoration exchanged by other members of the cast as the curtain descended. On Dangerous Ground, as it is understood, had been briefly out and largely written by Fred Summerfield just before his death. Della Clarke, formerly his wife, reconstructed the play after his death and added the fifth act, which Summerfield had merely suggested.

On Dangerous Ground was staged more elaborately than most melodramatic offerings, and was correspondingly well presented, Carol Arden was the heroine, Lillian Westover, and was of such physical proportions that she might well have given a good account of herself if forced to the wall. She is a fine appearing woman and acted her role competently. Kate Westover, fond of dogs and horses and, according to the programme, "dime novel heroics," was capably played by Llewella Smith, whose awkward manner and tumbony voice were so real that one was puzzled to know whether they were natural or assumed. If entirely assumed Llewella did a noteworthy bit of work; if natural, the manager is to be congratulated on his judgment in casting the part. In the second act, moreover, she sang a song with considerable art and charming simplicity. The several villains, Wah, Cadmore and Hester Galloway, were performed respectively by Robert W. Bailey, John J. Pierson and Cecelia Griffith. They were all convincingly evil, especially the Cadmore desperado who was so utterly dastardly that no one was cautious enough to question his celestial traits. As a matter of strict verity Chang's servant, played by Walter Schroder, who also appeared as a reformed member of the gang, was much more like a real Chinaman. Unah, Chang's slave, interpreted by Belle Desmond, was more pathetic than Oriental, yet sufficiently like the women of Chinatown admirably to serve the purpose. The heroes were capably performed by George B. Miller, who gave the part of Tom Westover a very truthful characterization; by John Newman, as the juvenile and heroic Freddy—the Johnny-on-the-spot of the story; and by Frank Justice, as Harry Austin, Tom's friend. Mr. Justice, in his final love scene, displayed the deportment of a well-bred gentleman. The inevitable mediated Irishwoman was "done" by Lizzie Mulvey, who willingly took all sorts of risks in her "eccentric dance"—if it can be called a dance at all—and was vigorously applauded on practically every entrance. Other minor parts were satisfactorily rendered by William Walker, William Smart, and Frank Lord.

#### Grand Opera House—Abyssinia.

Williams and Walker in Abyssinia opened the season at this house on Aug. 18. The play has been revised since last season, and goes with better vigor than when it was first produced. Bert Williams make a hit with several new songs and his success of last season, "Let It Alone." Ada Overton Walker's dancing is a strong feature, and the rest of the company is well selected. The engagement is for two weeks, to be followed by Little Johnny Jones.

#### Berkley Lyceum—My Wife Won't Let Me.

Musical comedy in two acts. Book by C. Baswitz, music by Herbert Dillea. Produced Aug. 14.

Charlie Bragg ..... Edgar A. Foreman  
Harry Smart ..... John P. Kennedy  
Sammy Bump ..... Charles Bassett  
Herman Linbush ..... Harry C. Brown  
Louie Ward James ..... Richard Leroy  
Francis To-Te ..... Harry Bond  
Bobbie ..... May Anderson  
Mrs. McGee ..... Ruth Vaughn  
Angeline Kelly ..... C. Brown  
Genelli Bonfanti ..... C. Brown

My Wife Won't Let Me had its initial presentation—the copyright production—at the Berkeley Lyceum on Tuesday afternoon, Aug. 14. The company which had been gathered for the occasion proved to be competent—at least sufficiently capable to prove that the piece has possibilities and might give a good account of itself with the assistance of an adequate setting. The plot is not complicated. Charlie Bragg is a theatrical manager incautious enough and rich enough to lead Bobbie, his uncle, \$3,000. To avoid payment of this loan Mr. Bobbie assigns his millinery business to his wife. Bragg, knowing that Mrs. Bobbie has theatrical ambitions, persuades her to give up no less than \$10,000, with which it is understood he is to put a company on the road. Bragg, moreover, proposes to sell the millinery store much to the advantage of Mrs. Bobbie, and thereafter Bragg and his friend Smart appear disguised as the two new lady milliners. At the station the belongings of Bragg's company are attached by Herman Linbush, theatrical costumer, to settle his claim of \$600. As it happens the prima donna is arrested in place of Mrs. Bobbie. When this last-named lady has Bragg taken into custody as a swindler

the theatrical gentleman saves himself by the discovery of a perfume box letter addressed to the lady in the case. Bragg and Jordan are acting as representatives for the authors of the piece. "My Wife Won't Let Me" is the catch phrase of the comedy.

#### At Other Playhouses.

WEST END.—The stock company made its farewell appearance last week, in Dury Crockett, and gave a good performance of the old drama. The cast was as follows: Dury Crockett, H. Scott Higgins; Major Boylston, Richard Thompson; Oscar Crampton, W. H. Pendergast; Parson Alworth, Will Chapman; Neil Crampton, Van Kenzie; Big Ben, W. R. James; Tonkers, Harry Ellis; Little Bob, Robert Shaw; Dury Crockett, Lea Remonde; Eleanor Vaughn; Beatrice Mendel. The regular season begins this week with The Gambler of the West.

MADISON SQUARE.—Walter N. Lawrence has decided to open the season at this house on Aug. 23 instead of Aug. 27, with The Two Mr. Westberys.

LYRIC.—The season at this house will begin on Aug. 25 with Henry K. Dixey in The Man on the Box.

KEITH AND PROCTOR'S 125th STREET.—A Social Highwayman was a good drawing card last week, and despite the heat the audience was very large. A. H. Van Buren as Countess Jordani, George Howell as Gordon Key, Marion Barney as Elinor Burnham, Mathilde Dushan as the Duchess, Robert Lee Hill as Remond, and Herbert Bostwick as Hamby played cleverly. Alexander and the motion pictures made up the olio. This week, One of Our Girls.

YORKVILLE.—The season at this house opened on Aug. 18, with George Sidney in the musical farce of Busy Day's Vacation. The piece is a continuation of Mr. Sidney's last year's play, and consists of songs interspersed with dialogue. The cast includes Carrie Webster as Broncho Nell; Charles Lorimer as Hooley Happpigan, and Maude Campbell as Snappy Sal.

MAJESTIC.—The Tourists will open at this theatre on Aug. 25 instead of Labor Day.

#### A MONUMENT TO VERDI.

With representatives of the Italian and American governments present, the corner stone for a monument to Giuseppe Verdi, the composer, will be laid on Monday, Sept. 20, and the shaft will be unveiled Oct. 12. The monument is to be twenty-five feet in height and is to be composed of five statues, Verdi and four figures depicting his leading operas. The memorial will be located at Seventy-second Street and Broadway, where it will command a magnificent view. It is a masterpiece of Chevalier P. Civilelli, who was selected to do the work after the editor of *Il Freccese*, *Il Secolo*, *Il Corriere*, *Il Lavoro*, *Il Risorgimento*, *Il Secolo*, *Il Corriere*, *Il Lavoro*, *Il Risorgimento*, raised a fund by appealing for popular subscriptions.

#### PLANS FOR ELLIS JEFFREYS.

George C. Tyler has announced that Lieber and Company had changed their plans with regard to Ellis Jeffreys, and that she would appear in Haviland Brooke's Wife at the Liberty Theatre on Sept. 10. It was at first intended to produce the play at the Royalty Theatre in London next month. Ellis Jeffreys, an English actor, engaged to stage Eleanor Robson's productions, will play the leading part in Haviland Brooke's Wife during his New York run. As a result of this change Miss Robson's season at the Liberty will be postponed until Oct. 8, when she will make her first appearance at that house in Israel Sangwill's Nurse Marjorie.

#### MUSIC NOTES.

London Charlton's attractions for the coming season are more numerous and enticing than ever before. Heading the list are the names of Gaduki and Sembrich; then comes Walter Damrosch's New York Symphony Orchestra, followed by three noted violinists, Cesar Thompson, the Belgian, and Francis Macmillan and Marie Michols, both Americans. Elsa Buggess, the cellist, will be heard, also Antonette Sumowska, David Blapham, Ellison Van Hoese, William Harper, Mary Hassen De Moos, Kelley Cole, Francis Rogers, Katherine Plak, Madame Shotwell Piper, and Alice Sovereign. All things considered, the country will not have to complain of a dearth of good music this winter.

Rudolph Aronson also has tried to do his share in enriching musical America, and has returned with quite a bewildering array of good things. Besides Leoncavallo and the La Scala orchestra, he has signed Reynaldo Hahn, the great Mozart interpreter; Hagedorn, the violin virtuoso; Leon Bannay, baritone; Maria Colredo, soprano; Arthur Shattuck, pianist; Paris Chambers, cornettist, and Rafael Navas, pianist. He has also the rights for the initial production in America of La Jeunesse de Figaro, Leoncavallo, composer; Sardou, author, and Jacobowski's The Abode of Love. He has also arranged for the production of Brindley in Paris.

Jessie MacLachlan, the Scottish prima donna, will return to the United States early in September. In her coming farewell tour of Canada and the United States, Miss MacLachlan will be supported by Douglas Young, tenor; Murray Graham, pianist; John McLinden, cellist, and Robert Buchanan, accompanist.

Marie Narello, the Irish prima donna, has achieved an enormous success in her tour of Australia. The demand for seats in Sydney was so great that the engagement had to be extended for seven consecutive nights.

Henry Wolfsohn has announced his list of stars for next season. It includes the names of Schumann-Heink, Emma Eames, Louise Homer, Moritz Rosenthal, Alexander Potaschnikoff, Joseph Hollman, Campanari, and Alois Burgstaller. Other artists for whose interests Mr. Wolfsohn is looking out are Benjie Abbott, Lillian Blauvelt, Mrs. Bider Kely, Susan Metcalf, Ada Chambers, Janet Spencer, Gertrude Stein, Edouard Johnson, Daniel Beddoe, Herbert Witherspoon, Emilio Di Gogorza, Mrs. Bloomfield Zelsler, and Edna Nicholson.

Mrs. Jeannette M. Thurber, President of the National Conservatory, has received a cable from Berlin, saying that M. Sefonoff, whose work caused such favorable comment here, has signed a three years' contract as director of the Philharmonic Orchestra and the above named organization.

Grace Albrecht, the Kansas girl who made such a good impression in Europe as Marguerite, Heimnige, and Mercedes, has returned to America from Vienna. She will make a tour of this country under the direction of Eldridge, Meakin and Company this winter and in the Spring will return to fulfill contracts in Berlin.

Miss Donalds, the Canadian soprano whom Oscar Hammerstein has engaged for the first two months of his season, is a member of the company at the Theatre de la Monnaie, and Mr. Hammerstein will have to pay the theatre for the privilege of having her almost as much as the salary of the prima donna. Her husband, Eugene Sevelhac, a French baritone, is also one of Mr. Hammerstein's stars, and Vittorio Arimondi, an Italian basso, is another.

The chorus of the Manhattan company is now hard at work at Hackett's Theatre training for the season. Until Zetti, the chorus master of La Scala, Milan, arrives in New York the rehearsals are under the direction of Indore Morello.

It is said that Heinrich Conreid has announced in a letter to Gustav Hirsch that he has engaged ninety-six trainees in Europe he will not need any of the students who have been studying under Mr. Hirsch since last April. This is a great disappointment to a great many of the young people, for they had understood that if they proved satisfactory they might hope for an engagement with the Metropolitan company.

#### THE LONDON STAGE.

The American Influence—The Great Wilderness—Anasah—Three Blind Mice.

(Special Correspondence of The Mirror.)

LONDON, Aug. 11.

There has been a kind of a sort of an American "influence" in and around this city during the last week or two. So much so that I have caught myself at times thinking and speaking in Americanisms.

In the first place, those sweet American citizens known as the "happy girls," the "peaches" and the "bees" (also as the Kentucky belles) have been bustling around the London shows (taking in a 110-mile dash to Stratford-on-Avon by way of Interlude) and have provided much welcome copy at this dead season of the year. Moreover, at two of the very few West End theatres now open the dramatic fare has been brought from your States, namely, Sadler's the Comedy and The Prince Chap at the Criterion. True, the London stage is minus one popular American, for Edna May has left the vaudeville to go holidaymaking for a month or so in truly rural districts. Still, we have plenty of Americans around and any number of articles about America in our newspapers.

Likewise, two of this week's special dramatic shows have been more or less connected with America, for one play, The Great Wilderness, to wit, was all about rolling prairies and great canyons, together with the habits and customs of certain redskins and gallant United States scouts. The other theatrical affair, in some measure connected with your nation, is a new Yiddish play season which started at the Pavilion Theatre, Whitechapel, having for its bright particular star the celebrated Jewish actor, Jacob Adler, who is so well known in your chief cities. America also loomed large in our journals this week by reason of the fact that the boomers concerned have begun to boom the newest thing in American theatrical trusts. I allude, of course to that combination of American theatrical managers calling themselves by the style and title of the Interstate Amusement Company. This combination (the London representative of which is George B. McCallan) intends as you doubtless know to deal extensively in all sorts of English and American plays and players. Also it will doubtless (as I told citizen G. B. M.) take good care to bar out all such plays and players who do not care to come within its scope. I don't know whether a certain theatrical journal thought a few days ago that the aforesaid huge trust has already expired, but anyhow (dropping the "B.") it described the large combine as "the Interstate Amusement Company." Quasi, wasn't it?

The aforesaid copper-skin drama, The Great Wilderness, produced at the Fulham Theatre last Monday was the work of W. Alexander Dallas, who had evidently been nurtured partly on Fenimore Cooper and Mayne Reid, but chiefly on the detective or scout stories so common in your great republic. The hero was Royal Leone (O. B. scout), and throughout the four acts he passed through dangers dire. Every few minutes his life was sought by several people, but chiefly by a picturesque renegade named Lascella La Mort, who was nicknamed the Dead Shot, probably because, whenever he emptied his gun, he never by any chance hit anybody. He was a most unfortunate villain, for at the end of every scene (and sometimes in the middle as well) he was (always felled by Scout Royal or by one or other of two very nice Indian damsels named Star Eye and Wild Rose. You will be glad to learn (if you don't already know) that poor old "Dead Shot" was himself shot dead at the finish while he was trying to shoot the aforesaid scout with whom he had arranged a bowie knife combat.

Some of the acting was very good, notably that of Leonard Williams as the scout, Edward Leroy as the "Dead Shot," Jim Wolfe as a kind of polite lunatic innkeeper, Robert Earle as an Irish settler and Kitty Macpherson and Hazel Dent as Star Eye and Wild Rose, respectively.

The aforesaid appearance of actor Adler at the Pavilion in the midst of the Yiddish region of Whitechapel was made in Jacob Gordin's play entitled Anasah. Jacob Adler, who bore a strong physical resemblance to the late great actor, Fechter, and to the late ungreat actor, Bandmann, played a sort of a pessimistic altruist, or altruistic pessimist, named Ben Zion, and played it with considerable artistic feeling.

At the end of the play, which arrived at half-past the midnight hour, the good Adler further directed our matters by giving a long speech in Yiddish and quite forgot the fact that he thus caused the good "Gop" to hurry to join his last train from those far off Whitechapelian wilds.

One of the sometime closed West End playhouses opened last Thursday night—namely, the New Theatre, whereat our newest theatrical manager, Louis Calvert, produced a new comic opera entitled Anasah. It was a play of Egyptian interest, the music and lyrics being by Frederick Fenn and the music by Philip Michael Faraday. The story revolved around the slaying of a sacred cat, a slaughter which involved the respective sweethearts in many a quandary and caused the course of true love to run very roughly until the mystical muddle was all cleared up.

Any description of the plot of Anasah would seem slight, but I am glad to tell you that this first new play of the new season at the New Theatre proved a very taking and successful affair. The principal parts were capably acted and sung, especially by Rutland Barrington as an Egyptian potentate, Roland Cunningham and Whitworth Minton as a couple of manly lovers, and sweet little Ruth Vincent as the sweet little princess who gives her name to the play.

Charles Frohman has been attacked in a letter from Owen Hall during to announce a new play called The Rich Man's Beggar, which the said O. H. seems to think is based on his play, The Girl from Kay's, which contains, as you know, a Hoggendelmer of some wealth. As Frohman is in your metropolitan midst just now it will take us some days longer to learn that Frohman's views upon this matter. I understand from C. F.'s London representative, William Llewellyn, however, that C. F. can produce a complete refutation of O. H.'s insinuations.

Last Thursday Hall Calne read his new drama, The Bondman, to the Drury Lane company, which includes Frank Cooper, Henry Ainley, Henry Neville, Austin Meiford, and Mrs. Pat Campbell. It may interest play-love-loving Minton readers to learn that the first Bondman play produced at Old Drury was given there before it was Old Drury—namely, in 1823, when the theatre was known as the Cock Pit. That Bondman play was written by an even greater dramatist than Hall Calne, Philip Massinger, to wit.

Three Blind Mice, a new comedy by Arthur Law, was tried a few days ago at the Theatre Royal, Margate, by pretty little May Palfray, with that skillful portrait painter and side-splitting stage player, Woodrow Greenhill. It proved a bright and clever little piece, full of amusing situations. The principal parts were admirably acted by the aforesaid merry May, Charlotte Granville, Compton Courtis, Robert Lloyd, and Frederick Kerr.

The mysterious American variety personage known as Le Domino Rouge will appear tomorrow at the Palace Theatre, in the programme of which American artists abound just now.

The Daily Mail has been at it again. In its descriptive report of poor Toole's funeral it sniffed in a supposedly humorous sense at certain of the poorer actors and actresses who had walked many weary miles to pay their last respects at the graveside of that lowly popular comedian and truly large-hearted benefactor. This new example of journalistic bad taste drew a fine, sane, dignified epistolary reproof from John Hare.

As I am about to mail you a rumor reaches me that a certain highly popular American actress, now in these islands, is about to make a second matrimonial venture. After my Yiddish play experiences, reaching far into the small hours of this morning, I feel impelled to exclaim to the prospective happy pair the mystic motto, "Mazel tov!"

Ada Roswell, at liberty. Address Minton. . .

#### REFLECTIONS



Nellie Bergen has been re-engaged by Klav and Erlanger as prima donna of The Free Lance. Her new contract with them stipulates that she is also to sing the role of the Princess Yolande when the Sousa opera is produced in London next Spring.

James H. Alliger, for many years manager for Oliver Byron and later manager of Edward Harrigan, Bertha Gallard and others, has been engaged as advance representative of the Clement Stock company.

The Specimen, a play in four acts by Frederick Donaghey, has been accepted for production by William A. Brady.

Richard Karl, basso, has signed with Joseph W. Gaites to sing the leading bass role in The Red Feather.

Marcelle McMahon has signed a five years' contract to star in a new play this coming season under the management of Betts and Fowler.

Jeanne Le Pelletier has returned from France and will begin rehearsals of Will-o'-the-Wisp on Sept. 10.

Mae A. McCaskey has been engaged as leading woman for The Bronco Buster.

Last week makes the sixth time E. J. Carpenter's At Cripple Creek has played the Gilt Theatre in Kansas City in five years, and all previous records were broken.

Clement Barkland has been engaged to play Jack Lumber, the coach, in The College Widow, Southern.

Last Saturday, while trying a new set to be used in Dr. Jekyll and Mr. Hyde, Oscar Dane fell from a piece of scenery, bringing the whole set down upon him. His arm was badly cut and he was nearly suffocated before he could be released.

Clara Rockwell has leased to Manager Jackson, for the Clara Turner company, her three-act comedy, Jack and the Beanstalk, for this season.

George A. Blumenthal, who has been manager of the West End Theatre since it was built, five years ago, has tendered his resignation to Stair and Wilbur, to take effect on Sept. 2.

The Royal Chef opened at Aurora, Ill., on Aug. 18. The tour will cover the West and Middle West, and includes a trip to the Pacific Coast.

Clyde Bates and Maud Grafton have been engaged by Malley and Phillips for A Sister's Sacrifice.

Harriet Willard was granted a divorce from George E. Martin on Aug. 15, by Judge Dickey.

Billy B. Van opened his season in The New Grand Boy at Peekskill, N. Y., last night (Aug. 20). The piece is entirely new and is said to give Mr. Van better opportunities than ever before.

Charles Stanley has been engaged to support Grace George in The Richest Girl at the Manhattan Theatre next month.

Arrangements are being made whereby Robert Mantell and H. E. Irving will be seen together in afternoon performances of Othello, Mr. Irving playing Iago. Details as to which theatre will be used have not yet been settled.

William Lamp has been engaged to support Wilton Lackaye in The Law and the Man.

Gordon Burby is the last name to be added to the company supporting Robert Mantell in his Shakespearean repertoire this season.

Arthur C. Alton's company playing At the Old Cross Roads opened its sixth annual tour at Plainfield, N. J., on Aug. 15, and is now making a short New England trip. The tour this season will extend as far West as Kansas City only, and will be devoted to the larger cities.

Mr. and Mrs. Elbert Hubbard have written a play founded on the historic love tale of Junilia and Theodora.

A son was born to Mr. and Mrs. Morris Hillier (Katherine Francis) at Pittsburgh, Pa., on June 7. Mrs. Hillier was with one of Henry W. Savage's companies last season.

Montana, a Western play by Harry D. Carey, will have its first local production at the Third Avenue Theatre week of Sept. 2. A company of twenty exceptionally strong players have been engaged. Wade L. Morton will be the business representative for Mr. Carey.

Gertrude Wolfe has been signed for the ingenue role of Mooshia in Mispah, the character assigned originally to Helen Wainwright, who was released owing to illness in her family.

Marion Sherwood is playing the lead in Lillian Mortimer's new play, A Man's Broken Promise.

Frances E. Sears will play the part of the Witch of the North in The Wizard of Oz this season.

Frank Monroe has been re-engaged to play H. Van Rensselaer Kelly in The Heir to the Hoaroh.

A banquet was given in honor of William Jennings Bryan by Mr. and Mrs. Louis Lombard at the Castle of Trevano on Aug. 4.

Hubert Labadie opened his regular season in Faust at Rutland, Vt., on Aug. 15. Mrs. Labadie (Mary Van Tromp) is slowly recovering from an attack of neuritis.

Dick Thompson, comedian with the stock company at the West End Theatre this Summer, has been engaged for a comedy role in The Girl Raffles.

Edwin C. Barry has been engaged by Sweeney, Shipman and Company as business manager for the Orma Day company playing When Knighthood Was in Flower.

Giles Shine has been secured for the role of Patrick O'Brien in The Chorus Lady.

John Marble has been engaged by Maurice Campbell for Henrietta Crossman's company in All-of-a-Sudden Peggy.



# THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1893]

The Organ of the American Theatrical Profession

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THE DRAMATIC MIRROR COMPANY,  
HARRISON GREY FISKE, President.

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Oto L. Culbert, Representative  
60 Grand Opera House Building.

HARRISON GREY FISKE,  
EDITOR.

## ADVERTISEMENTS.

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Reading Notice (marked "R" or "DR"), 10 cents a line. Charges for inserting Portraits furnished on application. "Preferred" positions and black photographs subject to extra charge.

Back page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon. The Mirror office is open to receive advertisements every Monday until 12 p. m.

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NEW YORK - - - - - AUGUST 25, 1906.

Largest Dramatic Circulation in the World.

## THE "MIRROR" ROSTER.

The first installment of the roster of theatrical companies for the season of 1906-1907 is in preparation, and will soon be published. Blanks may be had at the office of THE MIRROR, and will be forwarded upon application.

## TO CORRESPONDENTS.

As Monday, Sept. 3 (Labor Day), will be a holiday, THE MIRROR will go to press on the number to bear date of Sept. 8 on Friday and Saturday, Aug. 31 and Sept. 1. Correspondents therefore must forward their letters at least 24 hours in advance of the usual time for this number.

## TO ADVERTISERS.

Owing to the fact that Monday, Sept. 3 (Labor Day), will be a holiday, THE MIRROR will go to press earlier than usual on the number to bear date of Sept. 8. Advertisers will please note that the first form (including the last page) will close at 3 p. m. on Friday, Aug. 31, and that no advertisement for the number can be received later than noon of the following day, Saturday, Sept. 1. THE MIRROR will be published on Tuesday, as is customary.

## A SERIES OF QUERIES.

THE MIRROR has received the following, bearing on a much discussed matter:

BROOKLYN, Aug. 2.

To the Editor of THE DRAMATIC MIRROR:  
Sir—As your pages discuss impartially all matters touching stage interests, may I beg to ask you the following questions apropos of the METCALFE case?

1. Would THE DRAMATIC MIRROR admit to its columns letters and paragraphs vilifying and abusing it, ridiculing and insulting its editor, and charging that it was engaged in destroying stage traditions, fostering the lowest tastes, etc., etc.?

2. Will THE MIRROR come out frankly and honestly say that in its opinion METCALFE's "criticisms" were legitimate dramatic or theatrical criticism?

3. Suppose the various managers of theatres had refused METCALFE admission because he was an American or an Englishman or an Irishman; or because his nose was retroussé or celestial or pug or twisted, would THE MIRROR have approved of the said manager's action? Yours respectfully,  
HERMAN BIDDER.

Mr. BIDDER—If there is such a person—seems to have a more acute interest in the subject dealt with by the foregoing letter than the casual citizen, even though the casual citizen be a theatregoer, would naturally show.

THE MIRROR sometimes admits to its col-

umns matters of discussion and comment with which it does not agree, as most journals of broad interest do. And publication of the foregoing letter is proof that it wishes to ventilate varying views, although, as the writer of the letter truthfully remarks as a preface, this journal itself aims to "discuss impartially all matters touching stage interests."

THE MIRROR might admit to its columns letters vilifying it and attempting to impeach its stand on any subject, just as it prints the above letter, which clumsily seeks to discredit the position this journal has taken on the case of METCALFE.

Mr. METCALFE's writings, generally in LIFE, in reviewing plays were legitimate theatrical criticism. In them he exercised the privilege of a critic in praising or condemning certain plays and the manner of their representation, and he gave reasons for his critical beliefs. There are few critics today that do not go outside of their actual function, for one reason or another, to comment upon things which some might think extrinsic while others would see in them a more or less legitimate relation to the subject discussed.

The third question of Mr. BIDDER is too absurd to waste time upon. Mr. BIDDER—and there are many other persons in the same state of ignorance in the matter—does not seem to know that Mr. METCALFE is by no means the first and only critic that Theatrical Trust managers have assailed in one way or another. The Trust, with the chief object or purpose to "put them out of business," has either openly or covertly attacked many critics. In fact, it has now been actively engaged in critic-baiting these many years. There are no less than three critics on New York daily newspapers who are not permitted to enter theatres controlled by leading members of the Trust because in the course of their duty to their journals and the public these critics have "offended" those Trust persons. Those critics are Mr. DAVIES, of the Evening Sun; ALAN DALL, of the American, and Mr. BULLOCK, of the Press. And there are other New York critics upon whom these same Trust persons lose no love.

The attempts of the Trust managers in New York, some years ago, to oust NORMAN HARPOOD as critic for the Commercial Advertiser—now known as the Globe—are fresh in memory. Mr. HARPOOD's peremptory discharge from such employment was demanded, the threat that the Trust managers would withdraw their advertising from the paper upon which he was employed being held over his head. To the credit of the management of the Commercial Advertiser this threat was futile, although Mr. HARPOOD, largely from disgust at prevailing conditions, left that field for a broader one.

In other cities the Trust managers have been more successful in their crusade against free speech. They caused the "removal" of a critic in Pittsburgh and of another in Washington for telling the truth—as critics are by the public presumed to do—about current plays offered by the Trust in those cities. And it is natural to assume that in these achievements the Trust used with the newspaper authorities the same line of "argument" that has not succeeded in New York. In other cities—notably in Milwaukee—these conservers of the dramatic arts have refused admission to their theatres to critics whose characteristic truth-telling offended them.

Do Mr. BIDDER and those who think superficially, as he evidently thinks, realize that newspapers and other journals published in this or any other country have certain duties to perform? On all questions relating to the arts, including literature, painting, music and the drama, they must through their columns of criticism and review, for the public information and guidance, separate the good from the bad, the wheat from the chaff, the artistic from the vulgar. Suppose any critic that is removed through the commercial influence of persons in theatre management because he has been faithful to his function is replaced by one who promises to be faithful only to the interests of those who exploit the matters upon which he is called upon to write. Will not the public that has read the reviews of the conscientious man and by experience found them to be reliable look with contempt upon the newspaper that replaces such a man with one subservient, whose duty it is in the new circumstances to deceive readers as to the character and value of offerings? It is worse than foolish to imagine that the public can be misled in any matter in which it is interested; and thus this policy of critic-baiting leads only to the discrediting of the journals that permit it; to the injury of the art concerned, and to the ultimate confusion of those who wish a man to assert that black is white and white black.

It is necessary only to apply the method

as to the theatre which the Trust seeks to foist upon the newspapers of the country to one of many other institutions to illustrate its ultimate effect. What sort of literature would Mr. BIDDER and the general public get if publishers, combined for mutual "protection," should insist upon writing or dictating the essentials of all reviews of their publications?

## PERSONAL.



Photo Hopkins, Denver, Col.

GOLDTHWAITE.—Dora Goldthwaite has returned from Colorado Springs, where she has spent an enjoyable vacation, for rehearsals in The Pit, in which she will appear this season. Miss Goldthwaite brought with her many Indian curios, including beads, wampum, and other treasures of the vanishing race.

WISTER.—Owen Wister, author of "The Virginian," witnessed a performance of the stage version of his novel at the Academy of Music on Aug. 13. Mr. Wister has just returned from a European trip, taken in search of health. He is now at work upon a dramatization of his latest story, "Lady Baltimore."

IRVING.—The London Actors' Association has decided to call a public meeting on Oct. 1 to appeal for a public memorial to Sir Henry Irving.

BARRYMORE.—Ethel Barrymore, who is spending the summer at Windsor, Vt., came to New York for a day last week. Her season will open on Sept. 18, on the road, in Alice Sit-by-the-Fire, and later she will appear in New York in Kathleen, a new four-act play by Henry Edmond. Special matinee performances of one-act plays will be given.

HOLLAND.—Mildred Holland has just returned from Atlantic City to engage the rest of her company for The Lily and The Prince, which will open its season at Amsterdam, N. Y., on Aug. 29.

ARBUCKLE.—Machlyn Arbuckle, accompanied by many of his original company, will open his fourth season in The County Chairman at Pittsburgh on Sept. 17.

WORTHING.—Frank Worthing has been secured for an important role in The Richest Girl. He obtained his release from an engagement to play in the London production of Mrs. Temple's Telegram.

CROSMAN.—Henrietta Crosmen will open her season in All-of-a-Sudden Peggy at Glens Falls, N. Y., on Sept. 4.

BORISOFF.—M. Borisoff, Russian revolutionist, actor, playwright, ex-soldier and prisoner of war, has arrived in America and is organizing a theatrical company to give performances for the benefit of the Russian revolutionists. He has been twenty-eight years on the stage.

CARTWRIGHT.—Charles Cartwright arrived from Europe on the Teutonic on Aug. 16, and will begin rehearsals of Haviland Brooke's Wife this week.

HELD.—Anna Held, accompanied by her husband, Florenz Ziegfeld, Jr., arrived in New York on August 14 to begin rehearsals of her new play, A Parisian Model.

SCHIFF.—Fritzi Schiff was a passenger on the Kaiser Wilhelm II, which arrived at New York on August 14. She will appear for only part of the season in America, for she is booked to go to London with her present company in the winter.

HARNED.—Virginia Harned arrived in New York on the Kaiser Wilhelm II on August 14. Rehearsals of her plays will begin this week at the Lyric Theatre.

HACKETT.—James K. Hackett expects to return to America on September 1, after spending several weeks in London. He will appear as an individual star this season in The Walls of Jericho, opening on October 8.

HOPPER.—It is announced that De Wolf Hopper, following his coming season in Happyland, will go in for straight farce instead of comic opera.

MITCHELL.—Julian Mitchell will join the Shuberts as general stage manager as soon as he completes the staging of A Parisian Model, which goes on at the Broadway Theatre in October, with Anna Held as the star.

LACKAY.—Wilton Lackaye may be seen in the principal role in Margaret Mayo's dramatization of "The Jungle" this season. The plan will not interfere with his opening in The Law and the Man in St. Louis on September 9.

HUNKEER.—Diana Hunkeer, a sister of the noted critic and writer, is to go on the stage this season as a member of Grace George's company. She has had some experience in amateur theatricals in Philadelphia.

FEALY.—Maud Fealy has been obliged to cancel her engagement at the Suburban Garden, St. Louis. She is ill in that city with typhoid fever.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to correspondence, important or trivial queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.]

J. L. J. Newark, N. J.: See the notice at the head of this column: "Questions regarding the whereabouts of players will not be answered."

H. W. L. Charleston: The School for Husbands, by Stanislaus Stange, was presented in London at the Scala on March 10, 1906.

I. P. N. Louisville: May Yoke is a native of Pennsylvania. She first made her reputation in such pieces as Little Christopher Columbus, The Lady Slave and The Magic Opal.

L. T. New York: THE MIRROR publishes notices of copyright registration as they are sent from the copyright office in Washington, and cannot publish them otherwise.

F. B. Brooklyn: The names of the original Florida sextette are Marie Wilson, Margaret Walker, Daisy Green, Marjorie Eyles, Agnes Wayburn and Vaughn Tennant, with Elaine van Selover as substitute.

E. O. F. Manhattan Beach: On further inquiry it has developed that Henrietta Crosmen appeared in Mistake Will Happen on the road. She appeared with Charles Dickson in Washington in the Spring of 1899, and also in many other cities. However, she never played the role in New York city.

H. P. F. Cleveland: Mrs. Brown Potter was born in New Orleans, her maiden name being Cora Urquhart. She went to London in 1896 and made her professional debut at the Haymarket, playing the role of Anne Sylvester in Man and Wife, by Wilkie Collins.

T. J. H. Newton, Mass.: Puccini, the composer, was born at Lucca in 1858. His latest opera, Madame Butterfly, is to be produced in New York this season both by the Metropolitan Opera House and by Henry W. Savage.

Amateur: If you merely wish to sing two or three songs from the opera you mention, announcing your effort as an imitation, no objection could well be made. Of course you could not give an entire piece on the ground that you were "imitating."

L. K. K. Philadelphia: (1) Dr. Ludwig Fulda, the German dramatist who recently lectured in the United States, was born at Frankfurt-on-the-Main on September 15, 1862. (2) It was he who made the German adaptation of Cyrano de Bergerac in 1898. (3) He ranks as one of the few greatest dramatists in Germany, often being classed with Sudermann and Hauptmann.

K. T. P. Charleston, S. C.: Only last year the possibility of an English national theatre received a severe rebuff. Austin Chamberlain, Chancellor of the Exchequer, in reply to an inquiry addressed to him in the House of Commons reported that he had been unable to recommend a proposed annual subsidy of £10,000 toward permanently establishing a national repertoire theatre in the West End of London.

T. A. D. Denver, Col.: Murray Carson, the actor and dramatist, was born in London of Scotch parentage. He was offered his first professional engagement by Wilson Barrett, with whom he appeared in London and the provinces. He has collaborated in the writing of numerous dramas, being joint author with Mrs. Craigie of The Bishop, which was seen in New York during the past season.

A. M., New York: Edward Milton Royle's play, Friends, was produced at the Standard Theatre, now the Manhattan, on May 9, 1902. Edmund Lyons appeared as Hans Otto, Selma Foster as Marguerite Otto, John Giannini as Harold Hunting, Theodore Hamilton as John Paden, E. M. Royle as John Paden, Jr., Lucius Henderson as Adrian Karje, Mrs. Sol Smith as Mrs. Merryweather, and Abi Stange as Jennie Merryweather.

B., Denver, Col.: When the Kreutzer Sonata was produced at McVicker's, Chicago, in December, 1904, it was performed by the cast which gave the first English presentation of the piece on Nov. 21, at the Court Theatre, Wheeling, W. Va. This cast included George Fawcett, Mrs. Harry Vanderhoff, Blanche Walsh, Helen Ware, William Travers, Jessie Ralph, Alexander von Mitzel, Laura Lunden, Charles Clifton and Richard Earle.

J. J. P. Princeton: The Marble Heart, or The Sculptor's Dream, an adaptation by Charles Holby of a French play, Les Filles de Marbe, was first performed in America at the Metropolitan Theatre, San Francisco, in January, 1896. Edwin Booth was Raphael. Other roles were assumed by Henry Cond, Henry Sedley, Mrs. C. N. Sinclair, Mrs. Burritt, Miss Lane and Miss Hovbray. It was first produced in New York the following year on April 23, at the Metropolitan Theatre, with George Jordan as Raphael and Laura Keane as Marce.

J. H. B., Minneapolis: Don Cesar's Return, a four-act drama by Victor Mapes, founded upon the famous theatrical character of Don Cesar de Bexan, was produced at the Empire Theatre, Albany, on Aug. 29, 1901. In the original cast were Wilton Lackaye, Theodore Roberts, James K. Hackett, Thomas A. Hall, George Le Noir, Fernando Hilcen, William J. Le Moyne, William Lamp, Wayne Gray, Charles Florence, Mervyn Dallas, John E. Mackin, Hale Hallowell, Virginia Price, William Post, Maude Roosevelt, Virginia Buchanan, Florence Kahn and Charlotte Walker.

K. K. L., Lowell, Mass.: The first play used by William H. Crane after the dissolution of his famous partnership with Stuart Robson was The Senator, a four-act comedy by David H. Lloyd and Sydney Rosenfeld. It was produced by him at the Chicago Opera House on Sept. 16, 1899. Mr. Crane assuming the role of Senator Hannibal Rivers. The piece inaugurated his New York run at the Star Theatre on Jan. 20, 1900. During the three years that this piece was in Crane's repertoire changes in the cast involved appearances by Mattie Russell, Gladys Wallis, Anne O'Neill and George Louie.

## CURRENT AMUSEMENTS.

Week ending August 25.

ACADEMY OF MUSIC—Dustin Farnum in The Virginian. 34 weeks—13 to 20 times.

AERIAL GARDENS—George M. Cohan, in The Governor's Son—12th week—70 to 75 times.

ALHAMBRA—Closed.

AMERICAN—The Power of Money.

BLASCO—Blanche Bates, in The Girl of the Golden West—30th week—15 to 21 times.

CABIN—The Social Whirl—20th week—151 to 157 times.

CRITERION—Hattie Williams, in The Little Church—34 weeks—15 to 21 times.

DEWEY—Moonlight Maids Burlesquers.

FOURTEENTH STREET—Ruled Off the Turf.

GOTHAM—Tiger Lilies Burlesquers.

GRAND OPERA HOUSE—Williams and Walker.

KEITH & PROCTOR'S UNION SQUARE—Vaudville.

KEITH & PROCTOR'S 23D STREET—Vaudville.

KEITH & PROCTOR'S 125TH STREET—One of Our Girls.

LYCEUM—The Lion and the Mouse—40th week—317 to 324 times.

LYRIC—Commencing Aug. 25—Henry E. Dixey, in The Man on the Box.

MADISON SQUARE—Commencing Aug. 25—The Two Mr. Wetherbys—1st week—4 times.

MADISON SQUARE GARDEN ROOF—Mamelle Champagne—9th week—55 to 61 times.

MAJESTIC—Commencing Aug. 25—The Tourists.

MANHATTAN—Blanche Walsh, in Kreutzer Sonata—24 weeks—3 to 14 times.

METROPOLIS ROOF—Vaudville.

MURRAY HILL—Fred Irwin's Majestic Burlesquers.

NEW STAR—On Dangerous Ground.

NEW YORK—The Ham Tree—4th week—25 to 32 times.

NEW YORK ROOF—Vaudville.

PARADISE ROOF—Vaudville.

PASTOR'S—Vaudville.

TRALIA—Burr the Kid.

THIRD AVENUE—Dr. Jekyll and Mr. Hyde.

VICTORIA—Vaudville—matinee.

WALLACK'S—His Honor the Mayor—72 times, plus 4th week—25 to 32 times.

WEST END—The Gambler from the West.

YORKVILLE—George Sydney, in Busy Day's Vacation.



# THE USHER



Mrs. Craigie, known to the world as "John Oliver Hobbes," and born in Boston of strictly American parentage, was destined, like Henry James, that more abstrusely philosophic product of Yankee soil, to become a recognized chronicler of British society in its most high and secret places.

She died at thirty-nine years of age, at just that period when her first power of fantastic cynicism was acquiring the humanity and more gentle touch of maturer genius. Her first novel was issued when she was only twenty-two; her last book must now appear as a posthumous publication.

Though her greatest ambition seems to have been directed to the channels of playwriting, Mrs. Craigie's greatest success must be conceded to have been achieved along more lucrative lines. Her plays contained much remarkable dialogue, but they lacked the essential impetus of strong action and the dramatic stability of firm construction. Journeys End in Lovers Meeting, The Ambassador and The Bishop's Move will long be remembered by American playgoers. The good qualities, the intellectual graces and subtleties that adorned these compositions existed in a rare abundance, making the plays unique in spite of their uniform deficiencies.

The feminine spirit of Mrs. Craigie's work, scarcely discernible in much of her narrative writing, was perfectly apparent in her theatrical efforts. Critically, no one understood better than "John Oliver Hobbes" the fundamentals of dramatic construction; practically, her love for philosophic reflection and dissection, as severed from "action," led her astray into fields where she was more at home. Those who have seen William H. Thompson in The Bishop's Move—or The Bishop, as it was billed for the production of last season—will remember how much wisdom and delicate irony Mrs. Craigie and her collaborator, Murray Carson, had infused into their little piece. It was a drama to refresh the soul of a weary man, provided that man were gifted with an equally delicate, half-humorous, half-compassionate, yet always incisive sense of intellectual appreciation.

Perhaps the theatre would be improved if the public were more disposed to patronize such pieces as those that have the signature of "John Oliver Hobbes"; perhaps the public would be bettered by witnessing such plays. However, other writers, naturally more highly endowed with dramatic instinct, have discovered means for placing similar characters in more effective theatre settings, thus appealing more successfully to the theatregoing population. In Mrs. Craigie's dramas the literary element was not only paramount but absolutely ubiquitous.

One of the most appealing of charities is Life's Fresh Air Farm, which is now in its eighteenth season of successful operation, although it appears that the contributions for the present season have been below those formerly made.

Since it was started 26,385 children have been entertained on this farm. On the average, they have consumed each season about 17,000 quarts of milk and they have stowed away 9,000 loaves of bread a year, and loaves of the biggest kind. These figures are given merely to convey some idea as to the appetites of the little guests.

The Fresh Air Farm was first started in 1888, in New Jersey. A factory had been destroyed by fire, leaving a number of abandoned cottages, and these cottages were used for the children. The first year Life took care of 2,000 children; the second, 1,900; and the third, 2,417. In 1891, through the kindness of Edwin C. Gilbert, the present location at Branchville, Conn., was secured at a minimum rental. Later, Mr. Gilbert transferred the entire property to the Life Fresh Air Fund, and it is now a permanent feature.

The first year that Life's farm was transferred to Branchville (this being the fourth year of its existence) 1,018 children were taken care of. From this time on to the present year there has been an average of about 1,250 each season, the largest being in 1892, 2,872, and the smallest in 1889, with 1,017.

The children are collected from various sources in New York. Many come from the slums; many are waifs.

The sudden falling off in receipts was experienced by many other Summer homes last season, owing to the coolness of the weather. Life's most prosperous year financially was 1892, when its farm receipts amounted to \$12,254.43.

About 300 children are taken to Life's farm every fortnight. The cost of transportation and providing for a child averages \$3 for two

weeks; so, for every \$3 sent to this fund a child from the city gets a fortnight's outing in the country, with an abundance of fresh air and wholesome food.

Members of the profession of the theatre, whose wish it is to contribute to a worthy object of this character, can find no other more worthy than Life's Fresh Air Fund.

According to a London print, a Hungarian manager has surpassed all contemporaries in "reviving" Shakespeare, as see this, his announcement:

"By Divine Permission, in the year 1890, on the 2nd July, will be represented for the first time, ROMEO AND JULIET.

A sensational tragedy, universally renowned, in five acts, with songs, dances and

Bravado Fire.  
By William Shakespeare.  
The Author will be present at the Performance."

Still, when one considers that a particularly bad performance of one of Shakespeare's plays without extra attractions is believed to make him turn in his grave, one must admit that the addition of "songs and dances and Bravado Fire" ought really to invoke his presence.

## MRS. CRAIGIE DEAD.

Mrs. Pearl Mary Teresa Craigie, novelist and dramatist, known to the public as John Oliver Hobbes, died in her sleep of heart failure early on the morning of Monday, Aug. 13. The previous evening Mrs. Craigie had returned to her London home after spending a fortnight with her parents at Ventnor, Isle of Wight. She complained of weariness and retired at an early hour, leaving orders that she should not be disturbed in the morning. At nine o'clock, having heard nothing from Mrs. Craigie, her servants went to her room only to find her dead. Her decease was entirely unexpected; though her continued labor had subjected her to considerable physical strain, she had not for some time received medical attention.

Mrs. Craigie, whose maiden name was Pearl Richards, and who was the eldest daughter of John Morgan Richards, was born in Boston on Nov. 2, 1867. Her father, by whom she is survived, was the son of the Rev. James Richards, founder of the Theological Seminary in New York. Her mother, Laura Hartman Arnold, was a granddaughter of Peter B. Widener, for twenty-five years a member of the Colonial Parliament at Halifax. Mr. and Mrs. Richards took up their residence in London when their daughter was still a young girl, and there the future authoress received her education, mainly as private instruction. At the Royal Academy in London and in Paris she pursued musical studies until she became an expert pianist; she also studied the classics at University College, London. In 1887, when only nineteen years old, Pearl Richards married Reginald Walpole Craigie, an Englishman of exemplary social standing and a clerk in the Bank of England. The marriage was most unhappy. In the summer of 1890 Mrs. Craigie sued for a divorce; her husband did not contest the case, and she received a decree of separation together with the custody of their five-year-old son. From that time forward Mrs. Craigie lived with her father and mother at 56 Lancaster Gate, which home became noted as a center for the literary life of London.

Mrs. Craigie's first literary venture won her immediate recognition. This initial attempt was a cynically high spirited short novel, "Some Emotions and a Moral," published in 1891, under the name of John Oliver Hobbes. After the publication of her second story, "The Sinner's Comedy," the author revealed her identity. Her first play, Journeys End in Lovers Meeting, was written for Ellen Terry and produced by her in 1894, being presented the following year at Abbey's in New York. The Ambassador, perhaps Mrs. Craigie's most famous composition, was produced by George Alexander in 1898, at St. James', where the one-act drama, A Repentance, was also presented during the same season. The Wisdom of the Wise was first seen in 1900, and The Bishop's Move, written in collaboration with Murray Carson, was produced by Arthur Bourchier at the Garrick, London, in 1902; the latter piece received its first New York production at the Manhattan Theatre on March 1, 1903, with William H. Thompson as the "star." When The Ambassador was performed at Daly's on Feb. 8, 1900, John Mason, Edward Morgan, William Courtenay, Mary Manning, Grace Elliston, Hilda Spang, and Mr. and Mrs. Charles Walcott were all in the cast. The Fruits of Pen was produced by Olga Richards at the Shaftesbury in 1904. Obedience and Uprightness was presented at the Empire Theatre, New York, on Nov. 28, 1899, by graduates and students of the American Academy. At the time of her death Mrs. Craigie was engaged in arranging her play, A Time to Love, for publication in the form of a novel. Her last novel, "The Dream and the Business," is complete and ready to be issued. Aside from the plays and books already cited, John Oliver Hobbes was author of A Study in Temptation, A Bundle of Life, The Gods, Some Mortals, and Lord Wickham; School for Saints, The Serious Wooing, Love and the Soul Hunters, and Tales About Temperament.

The autopsy on the body of Mrs. Craigie revealed the fact that, as was supposed, she had died from entirely natural causes; the physicians discovered a weakness in the muscles of the heart. The funeral was held on the night of Aug. 18, when the body, in a coffin of polished oak, was conveyed from the home of the authoress to the Jesuit Church in Farm Street, London, being there taken in charge by the superior of the church. A procession was formed at the entrance of the building, including the members of Mrs. Craigie's family, the officiating priests and the acolytes. The coffin was borne to the catafalque during the recital of the De Profundis. Many American and English people of literary note were present at the services on the following morning. Monsignor Browne, after a reguim mass, delivered an address in which he dwelt particularly on the profoundly religious life of the dead writer. Among those present were Mr. and Mrs. Reid, T. F. O'Connor and Hall Cairns. The burial was in St. Mary's Cemetery at Kensall Green.

## ENGAGEMENTS.

May Barrell and Frances Alais, for The Spring Chicken.

Seymour Stratton, for The Freedom of Suzanne.

Allice Knowland, to play the old maid in The Girl Patay.

Walter D. Dale, for Bobby in The Shadow Behind the Throne.

Osborne Clemons, as leading tenor with The Royal Chef.

Lorraine Keene, as leading woman; Dorothy Vaughan, for specialty, and H. L. Lawrence, as press representative, with My Wife's Family, Western.

Fred Mower, by Sidney R. Ellis, for Al Wilson's company.

Hallett Thompson, as leading man with Florence Gale, in Love's Victory.

E. S. Anderson, Mamie Lincoln Pixley, and George W. Barlow, with P. H. Sullivan, for A Woman of Fire.

By Kenney and Westfall for Allen Doane company: J. H. Huntley, J. Angus Gustam, Charles J. Edmonds, Seth Smith, William T. Sheehan, James Ryan, A. O. Hobu, William C. Stonaker, Edward Stuford, Edna Keely, Josie Ciffin, and Ida Ellis.

## JACOB KATZMAN.



Photo Burroughs, New York.

Jacob Katzman, who for twenty-seven years has been a recognized player on the Yiddish stage, is soon to make his English debut with Bertha Kalich, one of his old associates, in a production by Harrison Grey Fiske of The Kreutzer Sonata. Seated in the office of The Mirror, Mr. Katzman detailed certain important events in his varied career.

"Did you originate the part of Ephraim in The Kreutzer Sonata?" asked the interviewer.

"No," replied Mr. Katzman, with scrupulous accuracy. "I did not truly originate the part; but my success in it was so much greater than that of the man who preceded me that, among the Jewish people, my name has become commonly associated with the character. I first appeared as Ephraim about five years ago. It is the character part of an old musician."

"Where did you first go on the stage?" "In Odessa, Russia. Jacob Adler and I were intimate friends when we were both very young, though he was several years my senior. I am just forty-four. I was on the stage about one year before Adler. In fact, it was through me that he got his first opportunity as an actor. After leaving Russia I went to London, where Adler was then very prominent, and appeared with him in the Yiddish theatres. I remained in London eight years, until after Adler had already come to America and established himself here. In London I had become the favorite comedian of the Yiddish theatregoers."

"How did you come to America?"

"Jacob Adler engaged me in London and even sent me the fare for my passage across the ocean. My engagement with Adler lasted at that time for two seasons. Then I went to South Africa and made a name there as a star. We did a fine business in Johannesburg, Pretoria, and Cape Town. I came back to America and played again for a few months with Adler—but I wanted to go back to South Africa. I returned there with the full intention of making it my permanent home. In Johannesburg they even built a special theatre for me."

"Why did you finally settle here again?"

"I came back just before the opening of the war. I naturally began to play with Adler and Thomschinsky—they were together then—as soon as I returned to New York and immediately found myself in trouble with the Yiddish actors' union, which I had not thought it necessary to join. Mr. Gordin and Mr. Vencesky, however, were my particular friends. Gordin has great influence, of course, and Vencesky, one of the leading Yiddish journalists and literary men, is a man whose opinion carries much weight, especially with the working classes. These two men succeeded in effecting a reconciliation for me with the union."

"How long ago was that?"

"Five years ago. I then played at the Thalia Theatre with Madame Kalich for three seasons, until she left to become leading woman with Jacob Adler. I still remained at the Thalia with the new company until that theatre became an English melodrama house. Last autumn I joined the company at the Windsor Theatre when the Yiddish management came into possession and it was rechristened the Kalich."

"What has been the character of your parts?"

"I have always played character comedy roles. My first hit in New York was made when Adler produced The Russian Jew in America. That was eleven years ago. I played the Jewish peddler, Fawell Chelidig. It was so funny that Gordin and the other actors couldn't help laughing after they'd seen it a score of times. Also I originated the character parts in many of Gordin's dramas, always making it a point not to exaggerate. When I played in The Russian Jew in America one of the Broadway managers wanted me to go on the English speaking stage in such comedy roles, but the idea didn't appeal to me at that time. I made another hit as Schumel in The Yiddish King Lear, with Adler; also as Less Radchin, the entertainer, in God, Man and Devil. My latest success was as the father in Gordin's The Orphan. My debut in English is, of course, going to be one of the greatest events in my life."

## A PLAN TO TRY PLAYS.

William A. Brady makes the announcement that he will start a series of "authors' matinees" in the Manhattan Theatre, late in September, after Grace George's forthcoming new play shall have been got under way. His plan is to make a fortnightly production of a new play Thursday, with a picked cast. He expresses a preference in the matter for the works of American writers, but does not make native authorship a condition of production. He explains that the field is "wide open," and that all manuscripts sent him will be given due consideration. He holds out no promise of subsequent "regular" production of plays that may appear to be successful at these matinees, which are to be regarded merely as opportunities for the "great unacted" to get a hearing.

## ENTERTAINMENT AT SIASCONEY.

The actor colony at Siasconet, Mass., under the direction of Alice Fischer, gave the annual midsummer entertainment in the Casino building on Aug. 15. The first act of The Importance of Being Earnest; a one-act sketch entitled A Scientific Interview, and several solos and monologues made up the programme. Those who had part were White Whitley, Thomas Thorne, Fred Drake, Alice Butler, Evangeline Irving, Mrs. Henry L. Newman, Edie Lombard Brush, Lloyd Rand, Frank Gilmore, Mr. and Mrs. Walter Hall, George Spink, and Edward Drake.

## A CHANGE OF PERSONAGE.

An English manager named Walter Maxwell has arranged to take The Lion and the Mouse on a tour of the English provinces. Mr. Maxwell has changed the capitalist, John Ryder, into an unscrupulous financier of the Hooley-Whittaker-Wright type, and hopes in this way to make the play more acceptable in England. It is also rumored that Charles Frohman will put the play on again in London, with an English company.

## HENRY ARTHUR JONES IN TOWN.

Henry Arthur Jones arrived in New York on Aug. 12 to attend rehearsals of his latest play, The Hypocrites. During his stay in the city, which will last until he sees the first performance of his play, Mr. Jones is comfortably housed at the Hotel Marie Antoinette. Mr. Jones is not encouraged at the present state of the drama in England. He sees very little hope for a general return to the serious plays of a decade ago, and believes that the theatregoers have been led far so long on musical plays and other "tomfoolery" that their taste for heavier mental food has become almost atrophied.

"Do not think that I deery popular amusement," said Mr. Jones to The Mirror representative one day last week. "I believe thoroughly in amusement, but I do believe also that there are other things on the stage to be sought after besides the men and the things that make one laugh. Managers are probably offering the people what they want, which seems to be only slang and 'tomfoolery.' On the other hand, though, there are some managers who do not wish the people to begin thinking about the drama. It is more to their liking that the public continue to seek nothing more than amusement, and they are doing their best to teach that the stage is only an amusement place."

"As it is to-day, the serious drama in England has been almost swamped by tomfoolery. There are twenty musical plays to one serious drama, and the art of acting and of the drama is thrown aside for mere fun. There are good actors in England, but seven-eighths of them are disengaged three-fourths of the time. Our young actors are not schooled as they should be. We lack the dramatic schools provided by the stock companies found in other countries. Long runs will never make actors. Our rising actors lack breadth and experience. Some of them are excellent in light drawing-room comedy, but in England we have very few strong emotional actors—actors who can carry conviction in scenes of sustained passion. You in America are much better supplied. And our English audiences do not seem to support fine acting when they get it, for Walter withdrew Othello after three weeks this last season, and next to Salvini he was the best Othello I have seen."

"Have you no stock companies in London?" asked The Mirror man.

"We have one, which has been presenting some of Shaw's plays, interspersed with Burlesques, but we lack a repertoire theatre where actors may learn to play a number of parts."

"Do you think the failure of The Lion and the Mouse in London due to the fact that the theatregoers do not wish plays of this type, or was it due to its American authorship?"

"The Lion and the Mouse failed chiefly because of the season of the year. It was produced during the fashionable season, when there were large 'stall' audiences which would not accept it. I think that it would have been a success there if it had been put on later, and had attracted the large middle class. I saw the second performance and was interested in the play. The acting of Miss Illington and Mr. Brown pleased me particularly, and I was very sorry when the piece was withdrawn. Shore Acres, to my mind, failed principally because the locale had been changed to England, though I do not think our theatregoers care very much for that sort of play. We have had only one marked success in drama in London this whole season, and that was Shaw's fine play, His House in Order. A series of great performances were given as by the French company, but as I have not been abroad this year I do not know whether there have been successes in Paris and Berlin, except as I read of them."

Mr. Jones is very well satisfied with the company selected for The Hypocrites, and feels that the play will be in perfect readiness for its production on Aug. 26. His son-in-law, Leslie Faber, is to play the juvenile role, but his daughter, who is in America with her husband, will not have a part in this piece. Mr. Jones expects to leave for London immediately after the play is put on, but promises to return in October for a longer stay, to witness the new plays in this country.

## MR. BUNNY'S SIDE.

J. H. Bunny, who it has been announced will play Bottom in A Midsummer Night's Dream, when it is produced at the opening of the new Astor Theatre on Aug. 30, and for whose services Victor Mapes, director of the New Theatre, Chicago, claims to hold a contract, called at The Mirror office on Friday to give his version of the matter. Mr. Bunny said: "Mr. Mapes has no contract with me of any kind. He has a memorandum of agreement, which expressly stipulates that it is subject to the terms of a contract to be signed before the opening of the season. I was to have been engaged for a season of thirty consecutive weeks, and the contract contained a clause giving Mr. Mapes an option on my services for a second season. I was not to have received a salary for two years steadily, whether I played or not, and in the contract the word 'consecutive' did not appear. The contract, as submitted to me, I did not consider equitable or just, and therefore I did not sign it."

## A BANK VICTIM.

William Dille, the character comedian, last Summer with a stock company in Portland, Ore., has lost all his savings through the suspension of the Milwaukee Avenue State Bank, of Chicago.

## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress at Washington, D. C., August 9 to 14, 1906.

ANSWERING PASSION; a comedy in three acts. By Bertha Foyson.

BUNNY CLIDE. By Lawrence Travis.

BUSTER BROWN'S HOLIDAY. By Melville B. Raymond, Jr.

THE DAY OF JUDGMENT; a domestic drama in four acts. By Jean Barrymore.

DON'T TELL MR. WARR; a farce-comedy in three acts. By Jean Barrymore.

DUNNO REHABILITATED; a parlor comedy in one act. By Mrs. R. F. Carroll.

HELLO, BILL; a farce-comedy in three acts. Revised and adapted by Jean Barrymore.

A HUNDRED YEARS AGO. By Alf Hampton.

ILLYRIA; a comic-romantic opera in three acts. By Robert Sterrett.

THE LADS OF FINES; a musical comedy. By Collin Davis, Max Rosenfeld, and Hilding Anderson.

JUST JILL; drama in four acts of California life in the early fifties. By Claudia Colonna.

THE KING OF LOTUS ISLE; musical comedy in a prologue and three acts. Words, lyrics, book and music by Herman Carl Miller.

KING OF THE CARNIVAL ISLANDS; a sing-stick musical comedy in two acts. By George H. Shelton.

THE LION AND THE MOUSE; play in four acts. By Charles Klein.

LA PARADE DE MAHOMET; oprette on trois actes. Paroles de Henri Blondan, musique de Robert Planquette, completee par Louis Canna.

PROFESSOR KRIEHTELLAS; comedy in three acts. By Verina Russell and Ralph Graves.

A QUIET AFTERNOON; a one-act farce comedy. By J. E. Hinton Hyde.

THE ROAD TO MANDALAY; a musical play in three acts. By Will M. Hough and Frank R. Adams, with music by Joseph E. Howard.

TENNISMAN TRAM, THE QUEEN OF THE MOONSHINERS; a play in five acts. By J. P. Ritter.

THE TRIASIA. By Lawrence Travis.

A THORN IN HER HEART; comedy-drama in four acts and five scenes. By Lella Glick.

THE TOWN CLOWN; comedy-drama in three acts. By Joseph King.

UNDER HIS INFLUENCE; a sketch. By Clara Ruge.

VIOLETS; OR, WHEN A MAN'S IN LOVE; playlet. By Alf Hampton.

THE YOUNG HENRO; a dramatic composition in one act and one scene. By John L. Busch.

Authors desiring a New York production this Fall should communicate immediately with The Playwrights' League, 122 West 40th St., N. Y. C.



## TELEGRAPHIC NEWS

## CHICAGO.

## The Senator's Vindication Produced—Players Returning—Dates of Openings.

(Special to The Mirror.)

Another new play was produced by the Will Block Amusement company Wednesday night at the Grand Opera House. The title is finally announced as "The Senator's Vindication." The author is Henry Gardner Hunting of this city. So far as known this is his first play to be produced. Its main ideas were good, but the play was very ineffectually written, except the first act which was acceptable. The audience received the play cordially and the first and second act curtains were encouraging to both author and actors. Impulsive efforts to "whip it into shape" were evident in each act, but the whipper seemed to have wearied as he got deeper into the script, and after a portentous second act the third and last fulfilled the prophecy and almost entirely destroyed interest in the play. The dramatic current had wanted away in the hands of inexperience. Thus ended the third and last of Mr. Block's efforts this summer to discover a winning new play. The first act of "The Senator's Vindication" showed a country newspaper office in operation. A new editor, a young college-bred newspaper man from a nearby big city, had just taken hold. He made a deal with a political enemy of Senator Mack to disgrace him by telling the supposed truth about a financial deal. The new editor discovered that his Summer girl of the last preceding Summer was a daughter of the man who was backing him against the senator. His college chum appeared, the explanation being that he was in love with the senator's daughter. The strength of the play was developed from this. The happy final ending was attained by the discovery that the circumstantial evidence against the senator was baseless. The young editor being honest frankly admitted his error and published a vindication in time to return Mack to the United States Senate. His backer's daughter, who had been deeply hurt by the apparently purely selfish ruining of the senator's character to satisfy personal ambition, was glad to restore him to her favor. His college chum, with whom he had had a personal encounter, became his friend again. The comedy was supplied by a printer and a maid. The second act took place in the home of the editor's backer, and the third in a hotel at the State capital, just before the day set for the election of a senator. Charles Richman as the young editor saved the part with the aid of his experience, ability and vigorous personality. When the amateurish construction gave him a chance he was excellent. Other scenes were forced by him into some appearance of dramatic value. Sarah Trux, playing opposite, as the daughter of the senator's enemy, worked with Richman valiantly to save the piece and pieces and to liberate a naturally effective part from under its debris of words. Miss Trux made the young woman a very attractive American girl, bright, fair-minded, sincere and sympathetic. Robert Haines was made up to look rather more like an elegant physician than a capitalist, but he easily overcame this handicap with a strong, direct, clear-cut performance of the part. Charles Swain as Mack, the printer, deserves especial mention for a capital, natural interpretation. His comedy points were well made, yet he was always in the character. R. A. Roberts' make-up as the senator was slightly melodramatic and too old-fashioned. His robustness and look of intention came to his rescue, though he was often firmer in texture than in text. Stephen Maley made a good campaign manager, and Lucille Flaven was satisfactory as the senator's daughter, as was Helen Aubrey in the small part of Mrs. Van Buren. Virginia Reynolds was a neat and pretty maid, and James Crane and John Mahoney were pretty good reporters. The cast included George Christie as Billie Elgie, E. L. Walton as Mills, Edward Keohane as roller boy, Henry Cashman as Harlow, and C. H. Conover as Almsie, two politicians. Mr. Roberts directed the production. A. L. Lipman played Arthur Byron's part of Ryder in "The Lion and the Mouse" last Monday night on short notice. Mr. Lipman was made up for his own part of Judge Sprout when the news came that Mr. Byron was too ill to appear. Robert Whittier, understudy, was called to play Sprout, and Mr. Lipman went on in the part that so many actors would like to play. He immediately lived how the audience of the character and, I hear, made a great many new points more in harmony with the actual manner of the modern monarch of business.

Rehearsals of Clay Clement's production of Sam Houston began Thursday in the International (Cleveland) Theatre with a reading of the play to the assembled company by Ernest Ward, the stage director. The rehearsals will be continued there until the auditorium stage, now occupied with the construction of the production, is cleared.

W. F. Mann's new Hal Redd play, "The Cowpuncher," was produced last night at The Academy. Further notice next week.

An interesting announcement for actors is made by Director Collins of the Cosmopolitan School of Music and Dramatic Art in the Auditorium. He will issue tickets for a nominal sum that will admit actors, as well as students and other persons interested, to the dramatic department during the hours when Donald Robertson, dramatic director of the school, is instructing his classes or presenting little plays. These tickets will be known as auditors' tickets. The tickets will be known as auditors' tickets. The tickets will be known as auditors' tickets.

Lyman Glover, who has been in charge of the Chicago Opera House, will be at the general office of the Western Vaudeville association, in charge of the stock season at the Chicago Opera House on Sept. 9.

Treasurer Harry Spoor, of McVicker's, after being continuously in the box office for many months day and night, decided to spend his vacation getting acquainted with the streets and sights of Chicago. He found them decidedly interesting.

Walter DeWitt is the happy father of a bright new idea. He will have his Highness the Bey company seated in its special car strictly according to a reserved seat plan. Each seat is numbered and the members are listed according to the numbers. Instead of rushing pell-mell for seats the company will proceed in good order and sit as per schedule. Adams and Hough will travel with the Bey for about two weeks, and the results of their labor will be seen about the middle of September in a new version, which will be called "The Road to Mandalay." James Fogarty will have the lead, and J. J. Cooper will be stage director.

Seven pretty maidens went from school to be supernumeraries at a local stock house. They thought it would be a lark, but the stage director meant business. In a few days, before the opening night, one miss succumbed to nervous prostration and the other six quit.

During the last three years the Chicago office of THE MIRROR has received but one application for actors who can double in brass. That one inquiry came in late last week and is still on file. The juvenile wanted will not have to play in both band and orchestra. There will be no parades.

The People's Theatre reopened last Saturday night for the season with a full and happy house to welcome back the stock of last season virtually unchanged, with Ed B. Hays and Marie Nelson still in the leads. The opening attraction is Men and Women. Further notice next week.

May Homer and Francis Boggs, after several seasons in stock, are out with a Two Orphans company.

Manager Sol Litt, I hear, was the author of a realistic little drama that almost was enacted at McVicker's. One day last week the front porch of the theatre blossomed copiously with the announcement that \$500 in cash would be thrown away from the balcony in front of the theatre last Saturday after the manner of Monte Cristo, which is the opening attraction with James

O'Neill. It was planned to win dinner and a table and throw a handful at a fine into Madison Street. The police did not like the notion of the foreigner and refused to accept it for production.

There will be ten stock companies in Chicago this season if all present plans hold. The Art Theatre (Donald Robertson), the New Theatre (Clay Clement), the Chicago Opera House (Clay Clement), the Bush Temple, the Howard, the Model. The season of all but two or three will have been started within a few weeks.

Eugene Moore, formerly leading man of the people's, has started his tour in Monte Cristo, with Fred Conrad and Leslie Davis associated in the business management.

Frank Jones, who after forty weeks of The Orphan's Prayer, went to his old New England home last May and stayed three months on twenty-one plates of beans per week, or \$90 for three months, is back in Chicago a picture of health and ready for another season of prayer.

E. C. Leary, formerly in advance of The Tenderfoot, will be press representative of the Bush Temple this season.

Leon Parker, author of The Cowboy Girl, wrote a long, hard, heavy part for the play, and it happened while at the Alhambra that contribution hit him. He had to jump into the part and play it himself to "spoil" a fatigued man.

A change at the Pekin is giving the patrons of this prospering State Street house musical comedy instead of a mixed bill. The Mayor of Dixie will be played Aug. 27 and week. Harrison Stewart has joined the company. Harry Miller is stage manager and William Foster business manager.

The play for the opening of the Garrick's regular season next week is now called The Love Route. It was originally called The Hornet's Nest and later Woman's Way.

Jane Gaher and William Brewster are to have the leads at the Chicago Opera House stock according to present information. I understand the management has an exclusive contract for a large number of plays of the class of The Cowboy and the Lady, An American Citizen and Mrs. Leffingwell's Boots.

George Allison, formerly of the Players, is playing George Sylvester this week in The Adventures of Lady Ursula, as leading man of the Orpheum stock at the Colonial, Cleveland, after Summering in Maine. Mr. Allison's Whirlwind engagement for the same managers will begin a month later.

The cast for The Love Route at the Garrick will include Odette Tyler, William Courtney, Nestor Lennon, Herbert Ayling, Fred G. Heran, Walter Thomas, James Marlowe, H. S. Northrop, George Woodward, Olive May, F. Ray Comstock will direct.

The annual moonlight excursion given by the employees of the Kohl-Castle houses for the entertainment of visiting artists took place Saturday night, with "Big Abe" Jacobs, stage-manager of the Majestic, and so called in distinction from Little Abe, the popular manager of the Olympic, at the wheel of the Seeding Chicago boat George Connell was the skipper.

The bills this week: Garrick, Brown of Harvard; Studenbaker, Strenuous Life; Illinois, Lion and the Mouse; Grand Opera House, The Umpire (Sunday) and Joe Weber Stock; Powers, Told in the Hills; Colonial, Vanderbilt Cup; Chicago Opera House, Land of Nod; La Salle, Time, Place and Girl; Great Northern, Bedford's Hope; McVicker's, James O'Neill in Monte Cristo; People's, Men and Women; Bijou, Nellie the News-girl; Academy, The Cowpuncher; Alhambra, The Phantom Detective; Avenue, Sam Morris Stock in The Old Folks at Home; Columbus, Thorns and Orange Blossoms.

Brown of Harvard will have a memorable farewell at the Garrick Saturday night. The Harvard Alumni will give a theatre party, and judging from reservations the theatre will be too small.

Elmer's Band, which will soon complete its nineteenth successful week in Chicago at the Coliseum, will open the big new Hippodrome now building in Milwaukee. It will seat 4,000, and the opening date has been fixed for Nov. 11. The band will leave the Coliseum on Sept. 30 for the Pittsburgh Exposition.

Marie Wainwright and Frank Sheridan appeared in a playlet called Our Baby at the Majestic last week. Miss Wainwright as Mrs. Grey was graceful, natural and particularly pleasing, while Mr. Sheridan, though strong, did not give the divorced husband sufficient distinction to be in the picture with Miss Wainwright's refined characterization.

Margaret Wycherly appeared at the Olympic last week in the second protean character to be seen here lately. Her variety character was remarkable but not all done with equal merit. The coquette was best and the male character (chauffeur) was cleverly done. She does not use her voice at times so as to be heard distinctly except in the front rows. Ralph Lewis, doubling as the tipsy husband and the detective, was excellent, giving a strong, distinct, well sustained performance of each. The sketch as a whole was very well received.

The Players' Stock, at the Bush Temple this season, opening on Sept. 2, will include Thurston Hall as leading man, Henrietta Brown as leading woman, Robert Lowell, characters; George Farron, Morris McHugh, Kate Blanche, Harry L. Franklin, formerly of Proctor's; Olive Skinner as ingenue. Eugene Moore, Gene Adair, Elizabeth Goodall, and Gustave Lestina. The opening bill will be The Unfortunates.

Katherine Kerrigan, who made her debut in Louisville, her native city, and created Nobe in Nobe, later succeeding Edith Proctor Otis in the lead of The Trust of Society, has been engaged by Clay Clement as leading woman of Sam Houston at the Garrick. Kerrigan is tall and handsome. At the time of her debut she was called another Mary Anderson.

Thurston Hall has returned to the city, and will spend the time before rehearsals at the Bush Temple visiting his uncle in Irving Park.

Willard Mack, who with Mrs. Mack (Maud Leane) have had a Summer stock at Alpena, Mich., reports a successful season. Agnes Bilal and Frank Toon have been in the company. Mr. Mack's play, The Prairie Prince, has been disposed of to John F. Bailey, of Lincoln Carter's staff.

The La Salle reopened Saturday night auspiciously with the new Adams-Hough-Howard musical play, The Time, the Place and the Girl. Further notice next week.

Fred Loomis is re-engaged for Her Only Sin. Lillian Russell's engagement at the Illinois, beginning on Sept. 17, will be her first here in a play without music, and Manager Will J. Davis is confident of special public interest in Miss Russell's dramatic debut in Chicago.

Keedy Campbell, Mirror correspondent at Kansas City, made a fast trip from St. Louis to Chicago in an automobile. Only two \$15 inner tubes were ruined and one \$25 tire.

Dorothy Tennant, Edwin Holt, Jameson Finney, Grace Roman, Beverly Stigweaves, Wright Kramer, Joseph Duval, Harry Stone, Arthur Witte, Tolly Marshall, James Seely and Jenni Lemont are included in the big and distinguished cast of Henry W. Savage's production of The Stolen Story at the Studenbaker on Aug. 27.

Harry Earl, general representative of the Central States Theatre Company, is recovering from an attack of appendicitis.

## BOSTON.

## Mostly Stock Company News—Plans for the Winter Season—Benton's Notes.

(Special to The Mirror.)

BOSTON, Aug. 20.

This is the last week of the opera season at the Castle Square, and a combination programme has been devised for the week so as to present three of the best popular bills of the engagement. To-night the double bill of Cavalleria and Pinaflore was given in most attractive fashion and repeated the same hit that it made some two months ago. Later in the week Il Trovatore and The Bohemian Girl will be given to close the season in appropriate fashion. It has been a success in every way, and recalled the palmy days when the Castle Square was a permanent

house for a varied organization of opera companies.

John Craig proves his buoyancy by receiving as heavy a play as "The Girl at the Globe" at a better season when the average theatregoer is seeking something light and frothy in the style of entertainment. However, his choice opened for a series of his large company, and a big week of business. The title role given Mr. Craig some of the most vigorous opportunities that he has known this Summer, and he improved them all. As Fortinbras, Mary Young returned to the company after a three week's vacation during the engagement of Lillian Lawrence, and she made a charming heroine, dividing the honors.

The season from New started upon its final week at the Tremont, and the one hundredth performance of the Summer season. The changes in the cast have worked in the nature of an improvement, and the play is moving at a swifter pace than ever, and it will now move on to New York with an emphatic Boston success placed to its credit.

After Harrison Vow is the play of the week at the Tremont, with Charles Miller in the character of Ned Benton, the telegraph operator. Mr. Miller is to retire from the position which he has filled so well for the past three years at the conclusion of the Summer season, and he will be greatly missed. He has advanced steadily since his first appearance at this house, and as leading man he has played a great variety of characters in most effective fashion.

The Burglar's Daughter is the new-comer at the Grand Opera House this week, with sensations enough to please the clientele of this popular theatre. It will be followed by Custer's Last Fight, which has already proved itself a favorite there.

Thais Lawton is to be the new leading lady for the stock company at the Castle Square, the young lady dropping her first name, Eugene, upon her coming to Boston. There has been a considerable amount of mystery in regard to the identity of Lillian Kemble's successor, but the final announcement has put an end to the clever guesses which have been made.

The Virginian will not come to the Tremont after all, for it has been backed as the opening attraction of the season at the Hollis on Labor Day, with Death Fawns as the star. Instead, at the Tremont, Arnold Daly in Arms and the Man will follow The Prince of Pilsen, and be the first dramatic attraction of the season.

Lillian Lawrence's farewell to Boston at the Globe on the occasion of her departure, after a three weeks' engagement with John Craig's company, was a notable one. The house was completely sold at both ends of the night of her performance of The Gay Lord Quex; Miss Lawrence was compelled to turn speechmaker, and finally she was given valuable presents of jewelry from her playgoer friends and her associates on the stage.

Wright Lorimer will probably defer giving his special matinee of Ibsen's The Wild Duck until the second week of his engagement at the Colonial.

Boston will have three dramatic stock companies after all the coming season, for John Craig's Summer at the Globe has been so successful in every way that he has made arrangements to transfer the organization to the Bijou for the regular season. His last play at the Globe will be Mistaken Will Happen.

Howell Haines, with his yacht, has been at Vineyard Haven and Nantucket, but now he will start toward Boston, so as to be here to begin the rehearsals with the Castle Square Dramatic company for Mistress Nell, the opening play.

Isabel Florence, the dancer and teacher, lost jewelry valued at \$1,325 last week, and the mystery of the robbery has not been solved. Miss Florence is the one who coaches the exclusive society girls of the Vincent Club for their annual theatricals.

Elfrida Laache, the only survivor of the second stock company at the Empire to remain permanently in Boston, will be the ingenue at the Castle Square during the coming season.

Charles Mackay has a large following among playgoers in this city from his appearance here in stock company productions, and they are making preparations for the first night of his engagement at the Boston with Cape Cod Folks.

Gertrude Quinan has been at her home in Dorchester, but now she goes to New York to begin rehearsals for her third season with The College Widow. She will play here for four weeks during the coming season.

H. Price Webber's Summer season with his Boston Comedy company at Island Park will close this week, and after a brief vacation he will start on his thirty-second annual tour of New England and the provinces. During the Winter Edwina Grey will be seen in new plays.

They had a Welsh night at the Castle Square one night last week, when about fifty of that nationality made up a party to see Harry Davies in Fra Diavolo. Out of compliment to his fellow countrymen he sang one of his songs in their language.

Ether L. Black, who is Lillian Lawrence's daughter, gave a dinner to eleven of her friends at the Touraine one afternoon last week, and then they went to the Globe, occupying boxes, to see her mother in The Gay Lord Quex.

Mary Sanders is a mother-in-law. It seems hard to believe it, but the news has just leaked out that her daughter, Terry Winter, became the bride of John Meahan, formerly at the Castle Square, some time ago. The young couple have been in Maine.

When they came back from their flying professional trip to the West, J. K. Murray and Clara Lane reappeared in Fra Diavolo almost without rehearsal, but they made the hits of the production. After the conclusion of their opera engagement they are going over the Keith circuit.

Isaac R. Rich has been spending a good part of the Summer at his old boyhood home in Maine, but he will be back in town in season for the opening of his Boston theatres.

From the present indications long runs will be the feature of the coming season in this city, as the bookings which have been made at all the leading theatres are for longer periods than are usually the case hereabouts.

## PHILADELPHIA.

## Gorman's Minstrels—Melodramatic Openings—Darcy and Speck's Stock Company.

(Special to The Mirror.)

PHILADELPHIA, Aug. 20.

Four more of the popular priced theatres inaugurated their seasons Aug. 18, and the public being eager for amusements, patronage was all that could be desired. From this on one house after another will open its doors and, by Sept. 17, every house in the Quaker City will have entered the field.

The Grand Opera House opened on Aug. 18 with Gorman's Minstrels. They met with a perfect ovation in spite of being newcomers. The organization is under the management of Melville R. Raymond, and introduces John, James and George Gorman, Lew Benedict, Tom Moore, Governor Brown, Fred P. Russell and Billy Cawley. A military clog drill, entitled The West Point Cadets; Twilight Gambols in Dixie, an operetta; Afternoon at the Races, a skit; and The Ballroom Ascension are the main features. S. Miller Kent in Raffles comes on Aug. 27.

A New York syndicate is endeavoring to secure a site on Broad street for a skating rink. North-west corner of Broad and Cherry streets (opposite the New Lyric Theatre) is being looked into; the price is said to be one-half million dollars.

Here is a chance for a Luna Park speculation. Lincoln Park, on the Delaware River, ten miles below Camden, N. J., is to be sold at public sale on Sept. 18 by Samuel Freeman and Company. The property comprises thirty-three acres of land, with a number of amusement pavilions, a theatre and a hotel. It is sold by order of the receiver, subject to a \$50,000 mortgage.

The season of the Girard Theatre was inaugurated on Aug. 18 with John J. Farrell in The Count and The Convict, assisted by Virginia Drew Prescott and excellent support. It received

special attention and worthy patronage. Judge

Max Hall is a Southern Vaudeville comic here on Aug. 21. The Master Workman, Sept. 2.

The People's Theatre opened on Aug. 18 with a matinee. Lillian Lawrence appeared in My Darling Girl, in which she sang a great hit and seems to have won a great part of the early season. Her first night is fixed for Aug. 27.

Darcy and Speck's Stock company at the Standard Theatre, for their opening on Aug. 18, appeared in Harding Through Georgia, the new-comer creating a favorable impression and the large clientele of the house being thoroughly pleased with the company and many improvements to the house. The Lightness by the Sea closes here on Aug. 21.

The National Theatre, with The Way of the Transgressor and the wonderful trained dogs, attracted large patronage to-night. It is an interesting melodrama that attracts the masses. Bertha, the Sewing Machine Girl arrives for the week of Aug. 27.

At Henry's Arch Street Theatre the Russell Brothers in The Great Jewish Mystery opened to five houses. Four matinees are given weekly at popular prices. Howard Hall will come on Aug. 27.

Openings on Aug. 25: Pennsylvania Theatre

Stock company in The Clubmen, for afternoon programme; Park Theatre, with The Devil's Auction; Eleventh Street Opera House, with Frank Dumont's Minstrels.

The opening of the new Lyric Theatre with Veronique, Louise Grandjean, Lillian Lawrence and a big cast—is fixed for Sept. 1.

The Garrick Theatre has changed its opening date to Sept. 2. Blanche King in Dolly Dollars with Hia Honor the Mayor to follow.

The Chestnut Street Opera House will inaugurate the season on Sept. 3 with Charley's Aunt.

Master Gabriel in Little Jack Horner is to follow on Sept. 17.

Other openings are: Chestnut Street Theatre on Sept. 10, with Little Johnny Jones; Kensington Theatre on Sept. 3, with The Man of Her Choice; Broad Street Theatre on Sept. 17, with Florence Roberts in The Strength of the Weak; Walnut Street Theatre on Sept. 17, with Those Primrose Girls.

Antonio Malori, the Italian tragedian, supported by his own company, opened to-night at the Casino in the Iron Master, with the Two Orphans for to-morrow evening. This ends his term in this city.

Attractions at the various parks remain unchanged.

The new Lyric Theatre has been greatly improved in the shape of public accommodations and enlarged lobbies and smoking rooms, which will be highly appreciated by the large and regular clientele. William H. Matthews, the resident manager, is a general favorite, always at his post and attentive to his patrons.

R. FRANKENBERG.

## ST. LOUIS.

## Henrietta Brown at the Suburban—A Wife's Secret—The Strollers—Notes.

(Special to The Mirror.)

St. Louis, Aug. 20.

Maude Fealy, the Suburban Theatre star, is ill at the Hamilton Hotel. The young lady failed to appear on Monday night. Her case was diagnosed as malarial fever with indications of typhoid. Doctors and nurses are trying their best to get Miss Fealy out in time for her last week at the Suburban in Barbara Frietschie, but their success at this moment is problematical.

While Monday night's disappointed audience was dispersing, Stage Manager J. Gordon Edwards, located Henrietta Brown by long distance telephone at Chicago, closed a contract with her, rehearsed her all day Tuesday in Mistress Nell and enabled Miss Brown to go on Tuesday night in a part she has never played, with great credit to herself and evident satisfaction to a large house.

Miss Brown went on last night as Glory Quinlan in The Christian and easily proved her worth. The part suits her much better than Nell Gwynne, and the usual large Sunday night audience followed her work closely. Her achievement of the quick study of Mistress Nell did not receive local press recognition because it was so unusual a matter. Missouri, you know, is "show me land." When we get out of it there'll be better days for the show business.

For the benefit of the Post-Dispatch Free Ice and Pure Milk Fund, a fine programme, participated in by all the Summer shows, was presented at the American League baseball park last Tuesday. Ball games by nine made up exclusively of professional vanderbills, stunts, tin auctions, flower sales and similar things made up a very attractive programme. Some \$1,200 was raised for a popular charity.

A Wife's Secret, one of the stand-by melodramas, is once again at the Imperial. It is of the breed that made so much more money for the house last year than was taken in by competitors. The secret of A Wife's Secret's good fortune is that it realizes the melodramatic expectations of the Imperial patronage. The story deals with a faithful wife, a suspicious husband, a group of mischief makers of much resourcefulness, and a handful of stolid friends, who, had they acted more expeditiously before the first curtain, would have made A Wife's Secret impossible at the start. Thus do we again learn that good actions delayed are of more power for ill in this curious world than bad actions promptly projected into the macabre of events, as it were.

Harry First, well known for his part in The Child Slaves of New York, is now the star of Old Isaacs from the Bowery at Havilla. The intent of the playwright, as per the billboards, is "to show the Jew as he is." It must be said that the work holds in suspension an intelligent effort in its indicated direction. Harry First plays the installment man with discretion, comes naturally by his dialect and does not needlessly obtrude his talents. The play drew the regulation house on two occasions yesterday, and to-night the cry is "still they come."

Yesterday matinee the Standard entered the field of 1906-07 with the Empire Burlesques. Manager Reichenbach had taken care that all the salubrious of the prosperous place should be duly informed long in advance, and the result was a very big house. The Land of Sunshine, a fine pantomime, is the main feature of the bill. Roger Imhof, much of a local comedy favorite, and the leading part here as well as in the closing number, Casey's Athletic Club. In the olio are the Four Leigh Sisters, European singers and dancers; the Four Musketeers, singers; Imhof, Conn and Corinne, in a comedy sketch; Martin and Crouch, acrobats, and the Sixteen Minnehaha Maidens in a song and dance feature.

Ethel Fuller, at West End Heights, is essaying The Sorceress, the biggest of the Sardon pieces, this week.

La Adella, a toe dancer, who makes three changes of costume without leaving the stage (assisted by a maid concealed behind a screen) is doing a very fair stunt of the novelty kind at Mannion's. Robinson and Odell, singers; the Okura, Japanese jugglers and acrobats, and the Francelli and Lewis in a refined comedy playlet, also the Mannionoscope complete the venture.

The Strollers, a musical comedy, adapted as are many others, from the German, is in the Delmar Garden bill this week. Although the company has lost a number of good people, The Strollers scored a hit last night. John E. Young is well cast as August Lump, William Herman West as Prince Adolar de Bomsky is in his element. Cecilia Rhoda sings and acts well as Bertha Lump, and Little Pearl Beavre gives a faithful picture of Mimi, the ballet dancer. Ray Gabriel as Frau Bratwurst is all right. Herr Bantenberg gets all there is out of the orchestra score of The Strollers, and continues to show himself as a painstaking and earnest conductor. He directs so trivial a thing as The Strollers as though it were the Nibelungen Ring or a Richard Strauss tone picture, and his brave gesticulations are the wonder of the vicinage. The Delmar show girls, this time with Wagnerian enticements, are still a sorry lot.

Nathan Frank, the new leader of the Alps orchestra, is making the hit of his art life at that fashionable Summer abiding place. The nucleus of his name to that of Nathan Frank, a local publisher, has caused all sorts of lineotypographical







## THE KREUTZER SONATA.

## Spachner and Kessler Seeking an Injunction Against Wagenhals and Kemper for Alleged Illegal Production.

On Friday, Aug. 17, Justice Giegerich, sitting in Special Term of the Supreme Court, heard a motion on behalf of Leopold Spachner and David Kessler for a temporary injunction to restrain Wagenhals and Kemper from producing the Kreutzer Sonata, a play originally written in Yiddish by Jacob Gordin, the English rights to which are claimed by Spachner and Kessler, those rights having been transferred by them to Harrison Grey Fiske. Messrs. Spachner and Kessler have begun suit for a permanent injunction and for damages from Wagenhals and Kemper, and this motion was for a temporary injunction pending the trial.

Harrison Grey Fiske has made elaborate preparations for a production of The Kreutzer Sonata, an English version or adaptation of which he has caused to be made by Langdon Mitchell, author of Becky Sharp, with Bertha Kalich in the chief part, and this production was announced by Mr. Fiske for Sept. 10 at the Lyric Theatre, New York. Wagenhals and Kemper, who produced a version of the play in the West some two years ago, with Blanche Walsh in the leading role, were warned at the time that Spachner and Kessler owned the English rights. They appeared to have abandoned their purpose further to represent the play, as Miss Walsh was afterward starred by them in Resurrection and The Woman in the Case, although they had announced that they would produce it late this season at the Astor Theatre. Upon Mr. Fiske's announcement, however, they gave out on Friday, Aug. 10, that they would make a production of The Kreutzer Sonata at the Manhattan Theatre on Monday, Aug. 13, and as the time intervening was insufficient for legal process, the motion for a temporary injunction was not argued until Aug. 17, as stated. The motion was made on Monday, Aug. 13, and the argument was for Aug. 17, the defendants in the meantime having access to the moving affidavits.

Spachner and Kessler appeared as the plaintiffs, represented by Charles E. Lydecker as counsel, and Alexander Rosenthal; Wagenhals and Kemper and William A. Brady, manager of the Manhattan Theatre, were represented by William J. Curtis and Louis Marshall. The judge announced that he would reserve his decision until Saturday, Aug. 25, as the date on which all affidavits must finally be submitted.

Mr. Lydecker, in his argument for the plaintiffs, gave in brief the facts as stated in the affidavits of Spachner, Kessler, Harrison Grey Fiske, Bertha Kalich, Lee Shubert, Diana Feinstein and Harris Dukoff. Leopold Spachner, it appears, in 1901 entered into an agreement with Jacob Gordin to write a suitable play for his wife, Bertha Kalich, then playing under his management at the Thalia Theatre. He suggested that a play might be adapted from Tolstol's novel, "The Kreutzer Sonata." Gordin said he could write a play under that title, making incidental references to the novel. Spachner paid Gordin \$100 in advance, with a promise of \$100 more as each act was successfully completed, revised and accepted. The whole price thus paid was \$200, one of the largest sums which at that time had ever been disbursed for such a Yiddish composition. The original manuscript bore the inscription, "Play by Jacob Gordin, written expressly for Bertha Kalich." Shortly after the piece was finished Spachner parted with a half interest in it to David Kessler, who at that time became his managerial associate at the Thalia Theatre. Spachner and Kessler granted the right to produce the play to Harrison Grey Fiske, and in so doing agreed to defend the rights thus granted. Mr. Fiske, having secured the services of Madame Kalich in her original part, made contracts for the production at the Lyric Theatre, in September, and at numerous other theatres throughout the country, expending large sums in preparation. The production made by Wagenhals and Kemper, opening on Aug. 13, was made prematurely and with no further purpose than to forestall the announced production of Mr. Fiske, and "incidentally to pirate the dramatic creation of the role and trade upon the artistic accomplishments of Bertha Kalich."

The Kreutzer Sonata was originally presented at the Thalia, with Madame Kalich in the leading role, about fifty times, and thereafter was given at the Thalia Theatre and in other theatres and cities hundreds of times, sometimes under the joint management of Spachner and Kessler and sometimes by them separately. When Spachner and Kessler dissolved partnership each retained the right to produce this play; Spachner with Madame Kalich, or when his wife should be in the cast; Kessler, when managerially interested or when himself appearing. Between 1901-1904 Gordin never made any effort to collect royalty on The Kreutzer Sonata, thus recognizing complete ownership as vested in the original purchaser and his partner. When presented by other managers it was always announced as given by permission of Spachner and Kessler. In the autumn of 1903 Daniel Frohman attended a performance of The Kreutzer Sonata with a view to arranging a production in English, but was not satisfied with the piece. Shortly afterward Wagenhals and Kemper both witnessed performances, being more favorably impressed. They opened negotiations with Gordin, who had a literal translation made in order that they might better judge his work, and in June, 1904, they entered into the written contract with the author whereby they claim legally to have acquired the right to produce the drama in English, completely ignoring the ownership of Spachner and Kessler. In this same year Spachner, among five plays which he bought from Gordin, came into possession of God, Man, and Devil. Gordin sought to obtain an injunction restraining the management from producing God, Man, and Devil at the Grand Theatre, on the ground that he had disposed of the piece for use only at the Thalia. This application for an injunction was denied. As the only claim Gordin ever made to ownership in The Kreutzer Sonata was that now advanced by the defendants, that the play was written not for Spachner and to be performed by Madame Kalich, but as an all-star piece for the Thalia company, the decision adverse to Gordin in the case of God, Man, and Devil has an important and conclusive bearing on the subject, as being a ruling favorable to the managers under almost identical conditions.

In this same season, 1904, Wagenhals and Kemper made a Western production of The Kreutzer Sonata, at which time Spachner warned them against such a proceeding but did not take immediate legal action, as by their advertising Spachner was led to believe that a presentation would soon be made in the vicinity of New York. It would have been more convenient for him to prosecute with the production close at hand, wherefore he bided his time, being confident that the decision with regard to God, Man and Devil had established his right beyond all doubt or question. In concluding his argument Mr. Lydecker mentioned the inconvenience of coming to court at this season, when many valuable witnesses were out of town, and ended with the significant phrase, "But we came—at once."

The controversy, as Mr. Lydecker held, hinged on the question as to whether Spachner's absolute purchase of The Kreutzer Sonata, being a purchase of the ideas contained in the drama, did or did not imply the right to produce the play in all languages as well as in Yiddish. Had Gordin, having once sold his play to Spachner, any authority to sell the "English rights" thereafter? In all conveyances the right to produce The Kreutzer Sonata is given to Spachner and Kessler, as the right to perform a "Yiddish drama;" not to give merely a Yiddish presentation. At the time Gordin sold the drama he had never dreamed of such a thing as an English production, therefore it seems absurd to suppose that any such reservation of English rights was intended at the time of the original transfer. Spachner, as proved by the God, Man and Devil decision, acquired the right to produce his property not only at the Thalia but wherever he

chosen. In the beginning, Mr. Spachner bought, so to speak, the brain of the author while engaged in writing that particular play. He suggested the name and even bought the conception itself, before Gordin's pen had touched paper, paying cash for it.

Mr. Curtis, counsel for the defendants, based his motion on an affidavit directly contradicting the affidavits of the plaintiffs. In the first place, he urged that The Kreutzer Sonata was written for the Thalia Theatre company—a contention already disposed of—and went so far as to assert that the proprietary interest was to revert to Gordin after one year. He declared that Gordin had applied for royalties after the first year. The defendants, moreover, declared that Spachner and Kessler had been perfectly well aware of their intention to acquire the English rights from Gordin and had themselves referred Wagenhals and Kemper to the author. It is even asserted that Spachner furnished the defendants with Gordin's address, for the express purpose of aiding them to open negotiations. The defendants also submit that, if Spachner actually possessed the English rights through his original purchase, he should have taken legal action in 1904 and should not under any conditions have waited. The defendants claim that Spachner gave Gordin the manuscript in order that he might have it translated. Mr. Spachner declares that Gordin obtained the manuscript from the man who had it in charge under false pretenses. Wagenhals and Kemper swear that, after the Walsh production, Spachner attempted to persuade them to engage Madame Kalich for the leading role in English; that Kessler also applied for a position in the English company; and that they (Wagenhals and Kemper) refused since they were unwilling to break faith with Blanche Walsh. Wagenhals and Kemper aver that neither Spachner nor Kessler ever doubted their right to the play. All of these statements the plaintiffs flatly contradict. Both Madame Kalich and David Kessler were approached with offers by Wagenhals and Kemper and both refused to have any dealings with the firm, thus registering yet another protest.

In his final summary for the plaintiffs, Mr. Lydecker pointed out the obvious manner in which Gordin had arranged his affidavit to cover all points of the present contention, besides exposing the tendency of the defense to beg the argument entirely on happenings since 1904, it being impossible seriously to dispute the extent and purport of the initial sale. Surely the action of the defendants in "taking off" The Kreutzer Sonata and remaining so long quiescent was sufficient justification for the belief of the plaintiffs that they would not again risk a production and the inevitable suit at law.

## ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

At the Thursday tea of the New York Chapter, on Aug. 16, Klara B. Masters was hostess. Among those present were Mrs. J. Alexander Brown, Florence Varian, Jeanette Carroll (Providence Chapter), Mrs. A. L. Place, Mrs. W. G. Jones, Mrs. Hudson Liston, John H. Costello, Lillie Lorrell, Julie Gilroy, Mrs. J. A. Birdseye, Miss Regina Well will be in the cast on Aug. 23, and Mrs. W. G. Jones on Aug. 26.

Members of other Chapters are cordially invited to the Thursday tea and to the hospitalities of Alliance Headquarters, open at the usual hours every day except Sunday.

The monthly religious services under the auspices of the New York Chapter for the coming season will begin on Sunday, Oct. 21, at St. Chrysostom's Chapel. The opening monthly reception will be at the parish room of that church on Thursday, Oct. 25. Hours and other particulars will be duly announced. Clergymen of any denomination desiring to speak for the Alliance, or to promote its interests in other ways in their power, especially by arranging for services in their churches, are requested to notify the Dean of the Chaplains, Rev. T. H. Hill, Address Alliance Rooms, 1431 Broadway, New York City.

Under the auspices, respectively, of the Boston, Brooklyn and New York chapters, the sympathy and substantial support of Alliance members and friends are earnestly solicited for the Boston "Gilbert" (boarding house for actresses), the Brooklyn hospital for the New York Chapter Fund for the visitation of the sick. Contributions in aid of any of these worthy Alliance undertakings may be sent to the care of the National Council at Headquarters, and will be promptly forwarded to the Chapter designated.

Secretaries of all the Chapters are reminded that prompt reports of their social and philanthropic doings should be regularly sent to the National Council Publication Committee, New York headquarters.

Charles T. Catlin (president of the New York Chapter) presented, at the recent Yale commencement festivities, a souvenir gift to ex-President Timothy Dwight, in behalf of the Class of 1894. The class was celebrating its fifty-fifth anniversary, and Mr. Catlin read a poem, quaintly and humorously recalling the "Boys" and their "Tutor Tim" of the long ago. Dr. Dwight is held in high respect and admiration by the Actors' Church Alliance as the first of Yale Presidents to give an Honorary Degree to a member of the dramatic profession, when in 1892 he conferred the honor of a Doctor of Letters upon Joseph Jefferson. The distinguished ex-president is now residing in New Haven, enjoying

"The scholar's rest, Where Love abides to bless him with the sweetest and the best."

## OLIVER MOROSCO.

An excellent likeness of Oliver Morosco appears on the first page of *The New York Dramatic Mirror*. Mr. Morosco is proprietor and manager of the Burbank Stock company at the Burbank Theatre, Los Angeles, Cal. The most successful organization on the Pacific Coast. Mr. Morosco will enjoy the distinction of having three of his plays produced in New York this season, all of which have been originally produced at his Los Angeles theatre. The Judge and the Jury, which will receive its initial New York representation at Wallack's Theatre on Sept. 3, enjoyed a run of three weeks in Los Angeles, holding the record as to length of run in that city until Mr. Morosco's latest play, The Half Breed, ran for weeks to packed houses, which is considered remarkable for a city of 150,000 inhabitants. Both The Judge and the Jury and The Half Breed are the joint work of Oliver Morosco and Harry Cottrell, while his third play, A Southern Vendetta, in which Jessie Mae Hall is to star, is by Mr. Cottrell and was purchased outright by Mr. Morosco. At his Burbank Theatre, Los Angeles, Blanche Hall is the leading woman, she having played nearly one hundred consecutive weeks over fifty weeks longer than any other leading woman has remained in that city. Mr. Morosco is now personally directing the rehearsals of The Judge and the Jury, and A Southern Vendetta and The Half Breed will probably be produced here late in the autumn.

## A MEDAL FOR COQUELIN.

M. Coquelin, the comedian, has been presented with the gold medal of the Department of Public Charities, of France, in recognition of his service in founding the Old Actors' Home. There are in all France only five other such medals.

## JERRY LIND'S SON.

W. R. Goldschmidt, Jerry Lind's son, has just been made Chorus Registrar of the Royal Courts of England. Very few, except his immediate friends, knew that his father was the famous songstress of the last century, and that Otto Goldschmidt, his father, will celebrate his seventy-eighth birthday next week.

## A GREAT MIMIC.

Manager John W. Barry, of the Barbo Stock company, now playing a successful engagement at the Barbo Theatre, Fall River, Mass., recently stated to *The New York Dramatic Mirror* in that city that he received over three hundred letters in answer to his advertisement in *The Mirror*. He declared that "it always pays to advertise in *The Mirror*," and with this evidence of over three hundred names to one advertisement it will be conceded that he cannot speak with authority. It does pay to advertise in *The Mirror*, and it pays not only in quantity but also in quality. This is a fact that has been attested by hundreds of *Mirror* advertisements, and the reason is clear—the circulation of *The Mirror* reaching the very best of the theatrical profession, the persons most desirous of success, be it of the best. More than three hundred high-class replies to one small advertisement is a record that would be considered exceptional even with journals of the highest general circulation. It indicates overwhelmingly the wide field that *The Mirror* covers, and the complete manner in which it covers that field. It is probably well within the truth to say that *The Dramatic Mirror* is read more thoroughly, of verities as well as of news, than any other publication of any description whatever in the world. In this connection an incident recently related to *The Mirror* will serve as an illustration: A traveling company arriving at a town where but one copy of *The Mirror* remained on sale at the local news stand, it was purchased, divided into separate sheets and passed around to different members of the company. It was then circulated, sheet by sheet, until every member had read the entire number. Nor would this incident be considered at all exceptional but for the ingenuity displayed in dividing the paper into convenient parts. It is a practice, so common as to be the rule, that *Mirrors* purchased by traveling companies, or at theatres throughout the country, are passed from person to person until they quickly become worn and ragged from the constant handling. How could a journal so carefully read fail to be the very best of advertising mediums?

## INDEPENDENT THEATRES.

The Independents are now in exclusive control of more than fifty theatres and will have thirty-three dramatic and musical companies on tour this season. The houses booked by the Shuberts include the Belasco, Madison Square, Fields' Herald Square, Joe Weber's Lyric, Princess, Casino, Majestic, Lincoln and the Hippodrome in New York city; Garrick, Chicago; Lyric, Philadelphia; Shubert, Brooklyn; Edison, Washington; Belasco, Pittsburgh; Empire, Newark; New Theatre, Utica; Grand Opera House, Syracuse; Baker, Rochester; Majestic, Boston; Opera House, Providence; Worcester Theatre, Worcester; Nelson, Springfield; Hyperion, New Haven; Academy of Music, Northampton, Mass.; Lyceum, Baltimore; Lyceum, Buffalo; Colonial, Cleveland; Rand's, Troy; Garrick, St. Louis; Sam S. Shubert Theatre, Norfolk; Grand Opera House, Columbus, Ohio; New Lyric, Cincinnati; Mary Anderson, Louisville; New Theatre, Richmond, Va.; New Theatre, Lexington, Ky.; New Theatre, Mobile; New Theatre, Atlanta; Shubert, Milwaukee; Shubert, New Orleans; Marlboro, Chattanooga; New Theatre, Detroit; Grand Opera House, Davenport, Iowa; New Theatre, Toronto; Grand Opera House, London, Ontario; Seaver, San S. Shubert Theatre, Kansas City; Majestic, Los Angeles; Belasco, Portland, Ore.; Majestic, San Francisco; Shubert, Seattle; Theatre, Jefferson City, Mo.

## ANOTHER CASE OF PIRACY.

The "C. W. Park Dramatic Company of New York Actors," as the organization is described in its advertising, has been "appearing" under canvas in Pennsylvania and, according to its own "herald," has been producing a number of well-known plays without any right to present them and without having made any arrangements with the proper owners. An advertising sheet received at the office of *The Mirror* enumerates these pieces: The Sign of the Cross, The American Girl, At Pine Ridge, Human Hearts, The Two Orphans, Wanted, a Family, The Runaway Match, Secret Service, Northern Lights and Arizona. "Others in preparation," continues the announcement, "are the colossal spectacles, Sherlock Holmes, Wedded and Parted, Prisoner of Zenda, Camilla, etc." W. H. Manchester, who rightfully owns and controls Human Hearts, has industriously called general attention to the matter.

## MELVILLE B. RAYMOND LOSES.

The application of the Melville B. Raymond Company for a permanent injunction restraining R. F. Outcault and John W. Leffer from rehearsing or producing Buster Brown was denied by Justice Giegerich at a hearing held on August 17. The Melville B. Raymond Company declared that the New York Herald had given them dramatic rights for the Outcault title and character of Buster Brown. Mr. Outcault contended that he had an assignment of the dramatic rights. A temporary injunction was secured two weeks ago to hold up the Outcault production. Judge Giegerich dissolved this injunction and decided that Mr. Outcault was entitled to the dramatic rights.

## PANHANDLE PETE PRODUCED.

Willard Holcomb's play, Panhandle Pete, had its first presentation at Plainfield, N. J., on Aug. 16. The music is by Samuel Lehman and the lyrics by Edward Laska. The principal role is played by James Harrison and others in the cast are Emmett Lennon, Eddie Edwards, Abe Leavitt, the Bergers Sisters, Gerald Manney, Jane Hood, and W. L. Conly.

## ENGAGEMENTS.

May Greville for Forty-five Minutes from Broadway.  
Clinton Lloyd for Nance O'Neil's company.  
Thomas Lawrence for The Chorus Lady.  
Mamie Lincoln for The Woman of Fire.  
Mr. and Mrs. Arthur Behrens (Grace Lynch) for The Triumph of Betty.  
Louise Kent for Forepaugh's, Philadelphia.

## LETTER TO THE EDITOR.

## A Notable Omission.

To the Editor of The Dramatic Mirror:  
Sir.—In reading Rose Eytting's charming sketch of "Actors as Playwrights," I was much surprised to find that the name of James Hearn was omitted. This was the more amazing to me because Hearn certainly possessed more native and original dramatic genius, I think, than any of the brilliant list quoted by Miss Eytting of actor-authors. Hearn was a pleasing play, but certainly not a great one or one strikingly original. And I am sure that if Miss Eytting would re-read Pochontas she will not be particularly impressed with its brilliancy, although it does contain some of the most amusing and striking puns in the English language. As to Dion Boucicault, he was certainly a supreme master of stagecraft. In that respect the American stage has not produced his superior. But was he a great playwright? The "old" charge that he "used other authors' brains for his themes" does not quite cover the case as it applied to Boucicault. Unless my memory is treacherous, it was charged that he took other men's goods and put his own name upon them. I have a faint memory of the controversy over London Assurance, and I think that was the nature of the accusation. If I am wrong, Mr. Editor, I shall be glad to be corrected. I am sure that the general impression was that Dion's artistic nature completely shadowed his ethical perception. But I simply started in to say that I was surprised to find that Miss Eytting had omitted to mention among her list of actor-authors the name of James Hearn.

Very truly,

JOHN EYTING.

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NOVELTY.—Fresh from England, vaudeville act for three; copyrighted and thoroughly protected. Big opportunity for managers with money making business. Writers need not answer. Address H. K., care Minn.

PLAYS.—Old and new, for stock or repertoire, by the author of The House on the Marsh. Winnet, 1402 Broadway.

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428 WEST 42D.—Young man may occupy cost back parlor if he will share same with actor. References. Mrs. Kramer.

## CUES.

Marie Cahill's company will give the trial performance of Marrying Mary at Norwich, Conn., to-night, and will then go to Newport, R. I., before opening at Daly's Theatre on Aug. 27.

Myrtle Bigden has been re-engaged for the Cutter Stock company this season to play principal soubrette parts and to do her specialty.

Mr. and Mrs. George Allison (Gertrude Rivers) have returned from York, Maine, to commence rehearsals at the Colonial Theatre, Cleveland. After a month's engagement there, beginning on Aug. 20, they will go to Winnipeg, Man., for the winter.

Beatrice Moreland, just returned from Europe, has signed with the Kirske La Shelle company for the role of Kate Brandon in The Hair to the Hoar.

Estelle Bloomfield, who is to sing the role of Zsuzki in Henry W. Savage's English Madame Butterfly, arrived in New York on the Barbo-rossa on Aug. 18.

C. Stuart Johnson, late of The Sign of the Cross and Montana, is back from Beverly Beach, ready to start his winter season.

Charles Klein's new play, The Daughters of Man, went into rehearsal at the Lyceum Theatre on Monday.

Robert T. Haines will be in the support of Grace George in The Richest Girl.

Mr. and Mrs. William Jefferson (Christie MacDonald) arrived in New York on Le Touraine on Aug. 18. Mr. Jefferson will soon begin rehearsals of his new play, Playing the Game.

Kitty Chatham has returned to New York after a successful season in London, where she gave a series of drawing room entertainments.

Oscar Hammerstein has opened an office in Pine Street, in the heart of the financial district, for the convenience of those who wish to subscribe for boxes and seats for his season of grand opera. The office is in charge of Herman Oppenheimer, who reports subscriptions amounting to \$150,000.

Claire Armstrong, of the original Checkers company, has been re-engaged for her fourth season with that play. She is to play the second role this season, opening in Minneapolis on Aug. 28.

Ione Chamberlain, who last season played leading business with Nance O'Neil, has been engaged by Edward Braden for the coming season.

Another song by Marie Doro, entitled "Pay, Pay," was introduced in The Little Cherub last Saturday night, being sung by Hattie Williams and James Blakely.

Jeffrey Lewis will play Madame Thackeray in The Law and the Man, Wilton Lockay's dramatization of "Les Miserables."

Vesta Stanton returned from Paris Sunday on Le Bretagne after an absence of six months.



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## FERGUSON AND MACK HOME AGAIN.

Barney Ferguson and John Mack arrived in New York last week on the *Teutonic*, after a long stay abroad. They played in South Africa, and in the course of a chat with a Minnion representative Mr. Ferguson said: "We had a most enjoyable time in South Africa, which is a great country. The Minnion, Hyman, treat performers splendidly, and every one connected with their houses is a gentleman. The people of Johannesburg and Cape Town are the most friendly human beings I have ever met. They are especially fond of Americans, and will go out of their way to make a 'Yank' feel at home. At the hotel we stopped at in Johannesburg they charged us \$1.50 per week, and it was very satisfactory. This was the professional rate; others pay \$3.75 per day. Johannesburg reminded me of Louisville, as it is 6,000 feet above sea level. The air is hard to breathe at first, and especially for performers like us, who do a lot of hard work."

"Beer is 15 to 25 cents a glass; whiskey 25 to 30 cents; a fair cigar about like our ten-centers costs you 25 cents; cigarettes are 15 to 25 cents a package. Their tobacco is not in it with ours. The beer is generally warm, but you have to get used to it, as very few places use ice. Eggs are 75 cents a dozen, and milk is very scarce. All the water and milk you drink must be boiled, or you will be in danger of typhoid, malaria or rheumatic fever."

"They give seven performances a week: six nights and a Wednesday matinee, and no Sundays. Wednesday and Saturday are half-holidays in Johannesburg and Thursday and Saturday in Cape Town. The bars in both cities are closed tight on Sundays. The mail arrives once a week, and it was a great sight to see the actors scrambling for their letters."

"Performers who have more than one act change at the end of three weeks. We changed our gags and make-up weekly, and we kept the act going stronger all the time. In fact, we went better the last night than we did the first."

"Once in three weeks a great crowd assembles at the depot to say farewell to their favorites, and they do give you a royal send-off. This always happens on a Sunday night. Half of each company leaves every three weeks for Cape Town, a new lot arriving to take their places. This is the way it works: Every three weeks a new company is sent out from London. They sail on a Saturday and arrive in Cape Town on a Tuesday after a seventeen days' sail; leave the same night for Johannesburg, where they arrive on Friday evening. They open the following Monday, play six weeks, and close on a Saturday night, leaving on Sunday night for Cape Town, where they arrive on Wednesday evening. They open the same evening and play for six weeks, closing on a Tuesday night, and sail the following day for London."

"One of the trying features of the South African climate is the dust storms. I have often seen stores with signs reading, 'Closed on account of the dust' (and it isn't gold dust either). The black people, both men and women, are not allowed to walk on the sidewalks in Johannesburg. It is a funny sight to see negro policemen and soldiers in uniform with bayonets fixed to their rifles. One Sunday we visited the gold mines to see the Kaffirs at play. There were hundreds of them, and their very fantastic costumes made me laugh harder than I ever did in my life. I met Frank Wheeler in Johannesburg, and his father, Ben Wheeler, in Cape Town. I had not met Ben since 1888, thirty-seven years before, when we both played at Johnny Thompson's in Vicksburg, Miss. Wheeler and his wife were then playing a sketch called *Barney's Courtship*. You may be sure we had a good long chat about old times. Ben now controls every first-class legitimate theatre in South Africa. The trip did us a lot of good, but you can bet that Mack and I are mighty glad to be back home again."

## A MINISTER'S PREDICAMENT.

Rev. Mel Trotter, an ordained minister of the Presbyterian Church, finds himself in a peculiar predicament, and it things turn out as he does not want them to, he may find himself running a burlesque house instead of a mission this season. Mr. Trotter is head of the Rescue Mission in Grand Rapids, Mich., and recently purchased Smith's Theatre, which had been a burlesque house for a very long time. His intention is to use the theatre for meetings in carrying on the work of the mission, but J. B. Jones, a Cincinnati lawyer and counsel for the Empire Circuit, is trying to force him to change his plans. Jones claims, on behalf of the Empire people, that the latter have a contract with Mrs. Smith that calls for a playhouse in which burlesque entertainments shall be given, and has been gathering evidence in support of the claim. It is said that Mr. Trotter knew of this contract when he bought the theatre, and if the courts decide in favor of the Empire Circuit, Mr. Trotter will have to postpone converting the burlesque house into a temple until the term of the Empire contract has expired.

## ISABELLE PORTZ DROWNED.

Mrs. Isabelle Portz, a member of the Zouaves with Colonel Cummings' Wild West Show, was drowned while swimming in the Fenwickwater River, near Plymouth, N. H., on Aug. 18. Mrs. Portz, together with several other members of the company, went to the river after the street parade to enjoy a cooling bath. Mrs. Portz sank almost immediately, and in spite of the efforts of her companions, several of whom became exhausted, her body was not recovered for over an hour. Her husband, to whom she was married only a month ago in Rochester, N. Y., was an eye-witness of the tragedy. Mrs. Portz was a native of Buffalo, her maiden name being Isabelle Larue. She was a daughter of Harry Larue of New York. A lot was purchased in the Trinity Cemetery, in Plymouth, and the remains were interred there, the services being attended by the entire company.

## THE PETERS IN JOHANNESBURG.

Phil and Nettie Peters, who sailed for South Africa several weeks ago, write Tim Minnion of their safe arrival, and speak in the highest terms of their reception by the people of "Jo-burg." They inclose several notices of their work, in which the writers give their unstinted praise. Mr. Peters states that he has been informed that the success that has been scored by any American turn during the past eight years. This is all the more remarkable, seeing that Mr. and Mrs. Peters had never appeared before during their long career to any but American audiences. At the time of writing (July 22) the weather was bitterly cold, but business was exceptionally good.

## MAY CUT ICE AT HIPPODROME.

Several months ago a very elaborate cooling plant was installed in the Hippodrome at a cost of \$250,000, and the engineer, John Thompson, has discovered that with a few changes in the machinery the plant could be used for turning out ice for commercial purposes. One hundred and fifty tons a week could be made, and at present prices that would mean a nice little profit for the management. During the active season about fifteen tons of ice are used at the Hippodrome, but the engineer seems to think it would be a pity to allow the machinery to lie idle when it could be made profitable, and the Shuberts and Mr. Anderson are giving the matter serious consideration.

## WASHINGTON CONTRACT AWARDED.

The contract for the building of the new Gaiety Theatre in Washington, D. C., which is to be built on the east side of Ninth Street, near F Street, was awarded last week to the George A. Fuller Company, of New York. The house will cost \$150,000, and will be constructed of steel and cement. The order for the steel has been placed with the Carnegie Steel Company. The Washington Theatre Company is the promoter of the theatre enterprise, and the plans were

drawn by J. B. McElstreich and Sons, of New York.

## MR. PASTOR JOINS THE WHITE RATS.

At a special meeting of the White Rats, held at their headquarters a few days ago, Tony Pastor, the veteran performer-manager, was initiated into the society and made a full-fledged member. The Rats are elated over this notable accession to their ranks, and there is no doubt that many who have been holding aloof will now be more than anxious to join. Following the example of Mr. Pastor, according to Major Burd, the applications for membership are coming in very rapidly, and from the way matters look at present the White Rats will, before another year has passed, become the strong, solid organization that it was intended to be when it was established. The society is being conducted on conservative lines, and everything possible is being done to make the meetings attractive.

## EMPIRE FOUR RETURN.

The Empire Comedy Four (J. Francis Leonard, James Cunningham, Joseph A. Jenny, and Jack Roland) returned from England a few days ago, after a complete tour of the British Isles, including four weeks at the London Coliseum, and dates at the leading music halls of England, Ireland and Scotland. They had a delightful trip, and their work made so strong an impression that they have booked return dates that will keep them busy until 1907. They will open their American tour on the Keith circuit, Sept. 2, and are booked solid up to Jan. 14, by Myers and Keller.

## NEW HOUSE IN LOUISVILLE?

It is possible that a new vaudeville theatre may be built in Louisville, Ky., as plans with that end in view are already under way. R. I. Nugent, a real estate dealer of Louisville, has been in communication with some New York capitalists who have been making inquiries concerning available sites. The matter is still in a very indefinite form, but if the negotiations started are carried through, Louisville will have another place of amusement before next season.

## NEW HOUSE IN OTTAWA.

The contract for the building of a new vaudeville theatre in Ottawa has been let to R. C. Horn, of New York. Work will have to be rushed, as the contract calls for the handing over of the theatre by the builder on Dec. 1, and it is expected that it will be ready for opening about the middle of December. The theatre is to be modern in every respect, and will cost about \$70,000.

## VAUDEVILLE JOTTINGS.

Chas. Bruno and Mabel Russell are rehearsing a satire on *Shlock* at the Hebrew Casino at the Criterion, which will be assisted by four people. The sketch was produced at Allentown, Pa., for the first time yesterday.

The Rancos appeared at the Arverne Pier Theatre, Arverne, L. I., on Saturday, Aug. 11, at a benefit arranged for the Hebrew Casino. They were number 12 on the bill, but their remarkable thought-transference act went as well as ever. On Sunday evening, Aug. 12, they played at another benefit given at Colonial Hall, Arverne. Their vaudeville act was over, and they will now start to work, filling a season of solid bookings.

M. J. Walsh and Co. tried a new act, called *Maloney's Wedding Day*, at Pastor's on Tuesday afternoon, last, after the matinee. It is a very crude affair and will need a great deal of fixing up before it can be made acceptable.

Carlson Macy and Maudie Hall have engaged Jessie Dodd, a clever character actress who has previously been affiliated with such productions as *Way Down East*, *Shore Acres*, etc., to play a quaint comedy role in their new sketch, *The Black and the Jay*, which will be seen at Pastor's Troy Theatre this week.

Roberta Keene made her debut at Electric Park, Baltimore, last week in a singular act, in which she is assisted by a male acrobat. Miss Keene appears as a Red Cross nurse, the scene being near a battlefield. The soldiers have dreams of their sweethearts and this affords opportunity for the introduction of appropriate songs.

Julius Alfieri, the dancer who was in vaudeville last season, has left the stage temporarily and is now with the Mexican Central Railway Company.

The new Arverne Theatre in Binghamton, N. Y., under the management of Weber and Bush, will open for the first time Aug. 27. The house has been handsomely decorated, and the scenery and inside furnishings are of the very best. The building has a seating capacity of about 1,400. The opening bill includes Hyman and McIntyre, Bristol's Poodles, Sidney Evans and Co., and several others. Sam Goldie will be resident manager.

Harry E. Baker and De Sales Shields announce that hereafter they will be known as Baker and De Sales. They will sail about Sept. 18 for England and thence to South Africa for a nine weeks' engagement at Johannesburg and Cape Town, presenting their singing, dancing, talking and knockabout specialties.

Winters and Wilson are now on the Wells Southern park circuit, and are meeting with approval in their blackface act, *Is Society*.

J. A. Murphy and Eddie Willard were especially engaged to strengthen the bill at the Metropolitan Roof Garden last week. They were put on at eleven o'clock to close the entertainment, and the crowd people were so interested in *The Phenomenalist* that they forgot to hurry out to catch the cars for home until after the act was over. Miss Willard revived "Killarney" for this engagement, and her singing of it aroused the greatest enthusiasm.

Laura Davis, who formerly was a member of several well-known vaudeville acts, made her first appearance in vaudeville last week. She is playing the Melville park circuit.

There, the musical fantasy by Ben M. Jerome, and the first offering of the amusement co., which bears the composer's name, starts Monday, Aug. 20, on its tour of the Keith-Pastor circuit. After playing Cleveland and Pittsburgh it will receive an initial New York production Monday, Sept. 3, at the Twenty-third Street Theatre. William Mack, whose comedy work in the Richard Carl productions won him fame and popularity, has been specially engaged by the company. Jerome has put in immediate preparation two more acts of a similar type, which bear the tentative titles of *The Athletic Girls* and *The Little Ella*, respectively.

Josephine Hubel sailed for Europe on Thursday last on the *Kaiserin Augusta Victoria*. On her arrival on the other side she will go immediately to Paris to rehearse for the new revue at the Scala Music Hall.

Vaudeville performers will hereafter have an opportunity to be exploited in the press if they so desire, at so much per exploit, just as some of their brethren in the other branch of the profession are kept before the public. Two enterprising young men in Chicago have started a new agency as general press agents for vaudeville acts and call their scheme the "Players' Publicity Service." The object is to furnish information concerning vaudeville players to the newspapers, keeping the public of the various cities interested in the personalities of the performers who are about to appear, and in a general way supplying the players with matter that will have a tendency to make them better known.

James F. Macdonald, the singing comedian, will end his six weeks' preliminary season at the Farm Theatre, Toledo, Sept. 8, and will open Sept. 10 at Springfield, Mass., as a feature with the Great Lafayette Show. Mr. Macdonald has been a hard worker since his first appearance in vaudeville, and has achieved great popularity with those who like to be amused in a genteel way.

A. N. Wolf has been appointed leader of the orchestra in the new Orpheum Theatre, St. Paul, Minn. He will employ only local musicians.

W. L. Loken returned from Europe a few days ago with a new comedy sketch, *The Sketches of the Season*. They include the sketches *Moons* and *Son* and *Dick Turpin's Ride to York*, and also *Anna Purcell*, *Willie Edouin*, and the *Hilbert-Arkans Trouse*.

A deed transferring the property occupied by the new Orpheum Theatre Building in St. Paul, Minn., now nearing completion, was filed Aug. 11, the consideration being stated as \$1, from Martin Beck and wife, of Chicago, to a new corporation known as the St. Paul Promotion Company, organized under the laws of the State of California and capitalized at \$400,000. The transfer will not affect the plans made for the house.

Dr. Louis De V. Wilder, father of Marshall F. Wilder, made a complaint last week at Police Head-

## MUSIC PUBLISHERS.

## THREE BEST SONGS!

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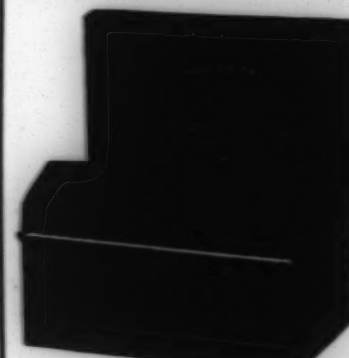
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